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# The St. Gregory hymnal and Catholic choir book; a ...

Society of St.  
Gregory of  
America









# The St. Gregory Hymnal AND CATHOLIC CHOIR BOOK

COMPILED, EDITED AND ARRANGED  
BY

**NICOLA A. MONTANI**

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A Complete Collection of approved English and Latin Hymns, Liturgical Motets and appropriate Devotional Music for the various seasons of the Liturgical year.

Particularly adapted to the requirements of Choirs, Schools, Academies, Seminaries, Convents, Sodalties and Sunday Schools.

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**COMPLETE EDITION**

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**Very Rev. Leo P. Manzetti; Rev. John M. Petter, S. T. B.; Rev. Simon M. Yann;  
Rev. Charles J. Marshall, C. S. C.**

# **The St. Gregory Hymnal**

and

## **CATHOLIC CHOIR BOOK**

### **CONTENTS**

#### **THE ENGLISH SECTION**

The English section contains over 150 Hymns for ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY, EASTERTIDE, PENTECOST, HOLY TRINITY, CORPUS CHRISTI, THE BLESSED SACRAMENT, THE BLESSED VIRGIN, THE SAINTS (including a new hymn to ST. JEANNE d'ARC), HOLY COMMUNION (including the ACTS, DIVINE PRAISES, etc.) FOR CHILDREN, HOLY SOULS and Hymns for general use.

#### **THE TEXTS**

The Texts are from approved sources and have been selected with particular care. The translations are by recognized authorities and are for the most part taken from the Breviary. Many new Hymns have been especially written for this collection and constitute a most important feature of the Hymnal.

#### **THE MUSIC**

This Hymnal contains devotional melodies from traditional sources and, so far as known, are truly Catholic in origin. The editor has selected typical melodies from sources heretofore neglected by American and English Hymnologists. Melodies and Hymn tunes that are known and loved by the French, Slovak, Polish, Italian, German, and other Catholics, are here given in their original form with appropriate English texts.

The melodies have been so arranged as to be well within the range of the average voice. The extremely high keys have been carefully avoided and the limitations of the ordinary voice have been kept in mind; thus it will be found that none of the hymns intended to be sung by congregations and even by school children, rise above E flat (fourth space) or E natural. If higher keys are desired, transpositions can easily be made.

#### **THE LATIN SECTION**

The Latin Section contains nearly 300 Liturgical Hymns, Motets, Offertory pieces, Litanies and Chants. THE GREGORIAN CHANT IS TRANSCRIBED FROM THE VATICAN OFFICIAL BOOKS with the exception of a number of melodies taken from the Solemes books.

Modern Liturgical music is included in this section which covers the seasons of ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY (Music by Fr. Schubert), and the remaining portions of the Ecclesiastical year. HOLY WEEK RESPONSORIES by Michael Haydn; Music for the THREE HOURS' AGONY (Settings by Gounod and Dubois). Music for the FORTY HOURS' ADORATION (including Litany of the

Saints and Psalm, etc.); Music for CONFIRMATION and HOLY COMMUNION; The BLESSED VIRGIN; The BLESSED SACRAMENT; FIRST FRIDAY; The HOLY HOUR; The HOLY SOULS; PONTIFICAL CEREMONIES; The SACRED HEART, and a complete set of Benediction Motets taken from traditional and modern sources are special features not found in most Hymnals. Music for High Mass is also included (Asperges and Vidi Aquam), together with the Responses, etc., and the MASS OF THE BLESSED VIRGIN (Missa. B. M. V. cum jubilo), with Credo No. 4; A Gregorian mass of the purest type.

### RECEPTION AND CEREMONY MUSIC

Another unique feature of this Hymnal is the section devoted to appropriate devotional music for Ceremonies (Reception, Profession, etc.).

New settings of the "Regnum Mundi," "Ecce Quam bonum," "Veni Sponsa Christi," "O Gloriosa Virginum" are provided. The Psalms "Quam dilecta" and "Conserva me" appear in their proper psalm tone settings.

### ACKNOWLEDGMENTS

The editor gratefully acknowledges his indebtedness to the authors and translators who have courteously permitted the use of their hymns and translations, and renders special tribute of thanks to the Rt. Rev. Monsignor H. T. Henry for the rich store provided in his "Eucharistica." To the composers: Pietro A. Yon, Rev. S. M. Yenn, J. Lewis Browne and others, whose works are represented in this collection the editor is particularly indebted. Thanks are also due the firm of J. Fischer & Bro. for permission to use two copyrighted hymns ("Hymn for the Pope" and "When blossoms flowered").

Every effort has been made to ascertain the owners of copyright. If, notwithstanding, some have not been found, acknowledgment will be made as soon as possible after notification.

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ADVENT  
**Hark! A Mystic Voice is Sounding**

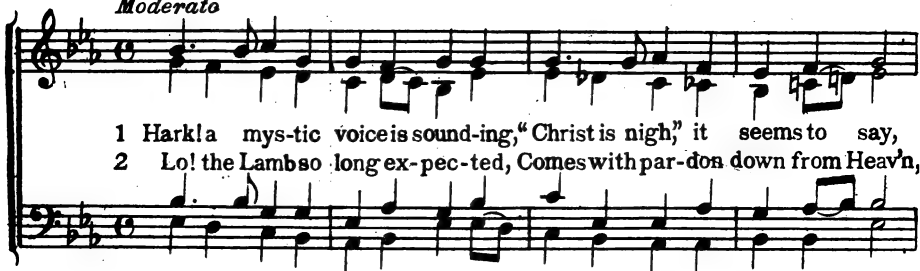
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Tr. Rev. E. Caswall

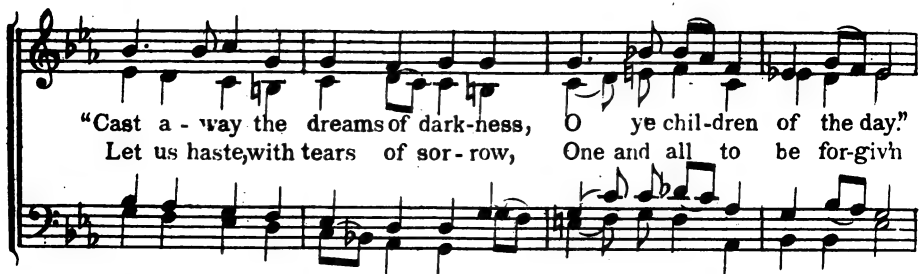
En clara vox

Nicola A. Montani

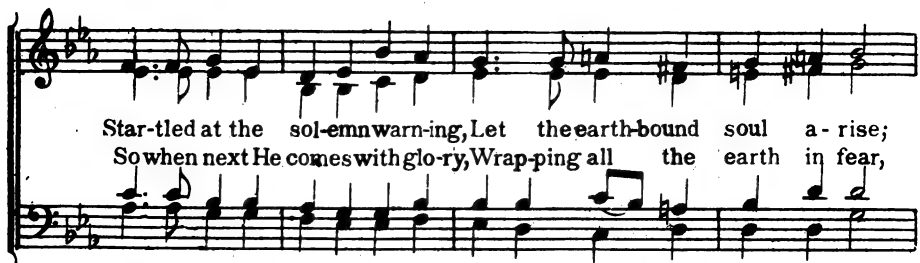
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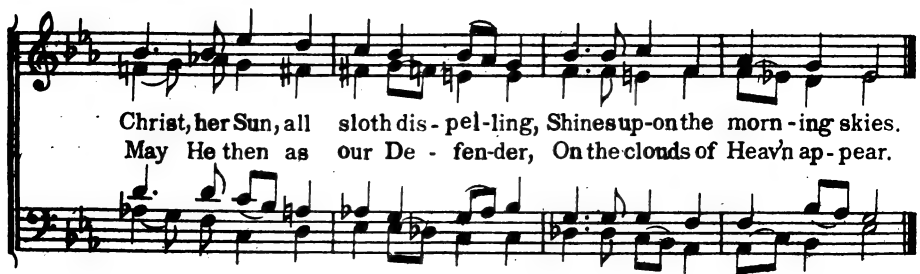
1 Hark! a mys-tic voice is sound-ing, "Christ is nigh," it seems to say,  
2 Lo! the Lamb so long ex-pec-ted, Comes with par-don down from Heav'n,



"Cast a - way the dreams of dark-ness, O ye chil-dren of the day."  
Let us haste, with tears of sor- row, One and all to be for-giv'n



Star-tled at the sol-lemn warn-ing, Let the earth-bound soul a - rise;  
So when next He comes with glo-ry, Wrap-ping all the earth in fear,



Christ, her Sun, all sloth dis - pel-ling, Shines up-on the morn-ing skies.  
May He then as our De - fen-der, On the clouds of Heav'n ap-pear.

## O Come, O Come, Emmanuel!

Tr. Dr. J. M. Neale

Processional

Traditional Melody  
"Veni, O Sapientiae"*Maestoso*

1 O come, O come, Em-man-u-el, And ran-som cap-tives - ra - el, That  
 2 O come Thou Rod of Jes - se, free Thine own from Sa-tan's ty-ran - ny; From

mourns in lone - ly ex-ile here, Un - til the Son of God ap-pear.  
 depths of hell Thy peo-ple save, And give them vic-t'ry o'er the grave.

*ff* Chorus

Re - joice! Re - joice! O

Is - ra - el! To thee shall come Em-man-u - el.

3 O come, Thou Day-Spring, come and cheer  
 Our spirits by Thine Advent here,  
 Disperse the gloomy clouds of night,  
 And death's dark shadows put to flight.  
 Rejoice, etc.

4 O come, O come, Thou Lord of Might,  
 Who to Thy tribes on Sinai's height,  
 In ancient times didst give the law,  
 In cloud, and majesty and awe.  
 Rejoice, etc.

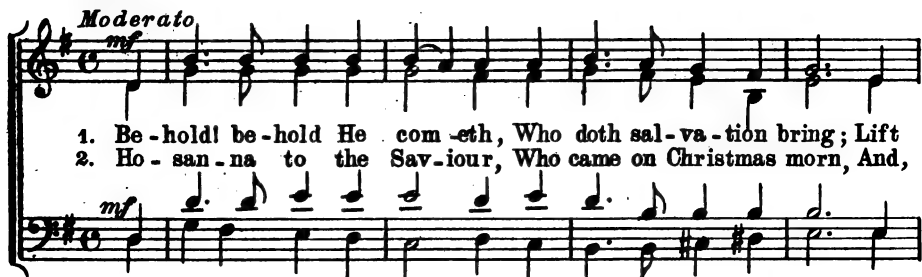
3

ADVENT  
Behold! behold He cometh  
Processional

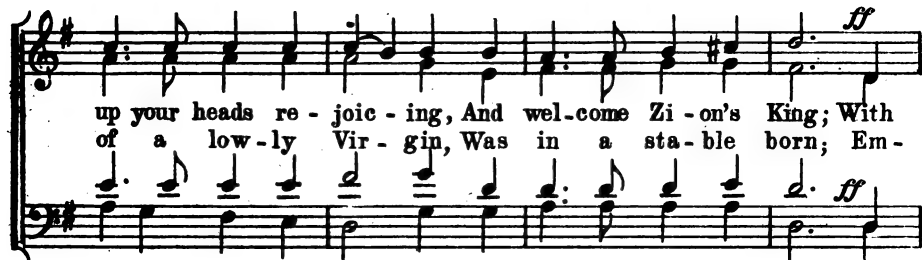
Translated from the Latin

S Webbe

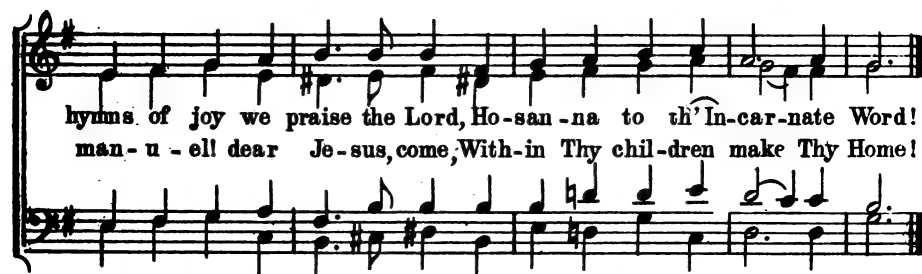
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*mf*



1. Be-hold! be-hold He com-eth, Who doth sal-va-tion bring; Lift  
2. Ho-san-na to the Sav-iour, Who came on Christmas morn, And,



up your heads re-joic-ing, And wel-come Zi-on's King; With  
of a low-ly Vir-gin, Was in a sta-ble born; Em-



hymns of joy we praise the Lord, Ho-san-na to th'In-car-nate Word!  
man-u-ell dear Je-sus, come, With-in Thy chil-dren make Thy Home!

3. Yea, come in love and meekness,  
Our Saviour now to be;  
Come to be formed in us,  
And make us like to Thee,  
Before the Day of Wrath draw near,  
When as our Judge Thou shalt appear.
4. Soon shalt Thou sit in glory  
Upon the great White Throne,  
And punish all the wicked,  
And recompense Thine own;  
When ev'ry word and deed and thought  
To righteous judgment shall be brought.



# CHRISTMAS

## Ye faithful, with gladness

### Adeste Fideles

Free translation by the  
Rt. Rev. Hugh T. Henry, Litt. D., L. L. D.

Traditional Melody

*p*

1. Ye faith-ful, with glad-ness, Ban-ish-ing all  
2. Dear Ma-ry, His Moth-er, Gives to us as

*p*

sad-ness, O come ye, O come ye to  
Broth-er The Lord whom the an-gels are

Beth-le-hem! See to us  
wor-ship-ping: God the e-

(Refrain) *pp*

giv - en Christ, the King of Heav - en! 1.-4. While  
ter - nal, Light of Light su per - nal!

*pp*

*mf* *f*

an-gels hov - er o'er Him, And shepherds kneel be - fore Him, O

*mf* *f*

come, let us a - dore Him, Lord — and — King!

3. Again sounding o'er us,  
Let the Angel-chorus  
The anthem of gladness and triumph sing;  
||: "Glory be given  
To the Lord of Heaven!" :||

(Refrain.)

4. Our voices now blending  
With their songs unending,  
All-joyful, dear Jesus, Thy glory sing.  
||: Be our endeavor  
Thus to praise Thee ever! :||

(Refrain.)

## See, amid the winter's snow

Rev. E. Caswall

Traditional Melody

*Allegretto*

1. See, a - mid the win - ter's snow, Born for us on  
2. Lo, with - in a man - ger lies He who built the

earth be - low; See, the ten - der lamb ap - pears,  
star - ry skies; He, who throned in heights sub - lime,

Refrain

Prom - ised from e - ter - nal years!  
Sits a - mid the Cher - u - bim. 1-5. Hail, thou ev - er

bless - ed morn, Hail, Re - demp - tion's hap - py dawn!

Sing through all Je - ru - sa - lem, Christ is born in Beth - le - hem.

- |   |  |
|---|--|
| <p>3. Sacred Infant all divine,<br/>           What a tender love was Thine;<br/>           Thus to come from highest bliss,<br/>           Down to such a world as this.<br/>           Hail, Thou, etc.</p>   | <p>4. Teach, oh teach us, holy Child,<br/>           By Thy Face so meek and mild;<br/>           Teach us to resemble Thee<br/>           In Thy sweet humility<br/>           Hail, Thou, etc.</p> |
| <p>5. Virgin Mother, Mary blest<br/>           By the joys that fill thy breast,<br/>           Pray for us, that we may prove<br/>           Worthy of the Saviour's love.<br/>           Hail, Thou, etc.</p> |  |

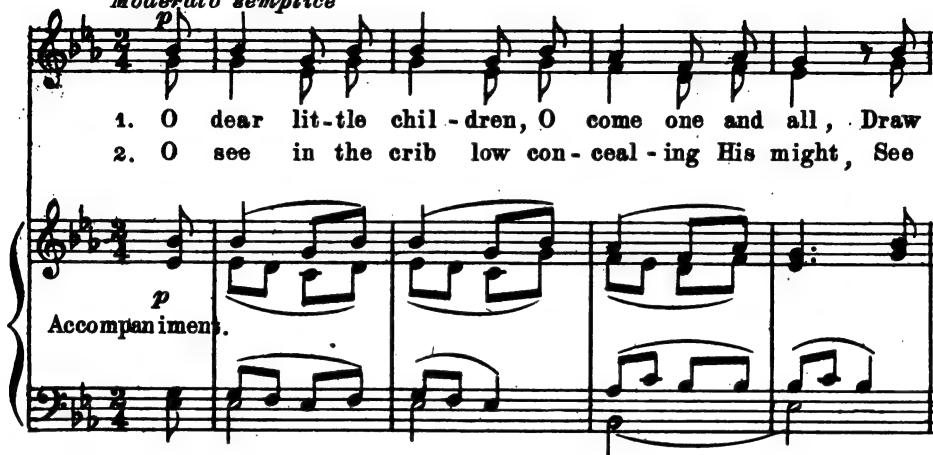
CHRISTMAS  
O Dear Little Children  
Carol

Translated by Sister Jeanne Marie

Traditional Melody  
Arr. by N. A. M.

*Moderato semplice*

*p*



1. O dear lit-tle chil - dren, O come one and all, Draw  
2. O see in the crib low con - ceal - ing His might, See

*p*  
Accompaniment.



near to the crib, here in Beth - le - hem's stall And  
here by the rays of the clear shin - ing light, In

see what a bright ray of heav - en's de - light Our  
clean - li - est swad - dle the Heav - en - ly Child More

Fa - ther has sent on this thrice ho - ly night.  
beau - teous than le - gions of hosts un - de - filed.

3. He lies there, O children, on hay and on straw,  
Dear Mary and Joseph regard Him with awe,  
The shepherds, adoring, bow humbly in prayer,  
Angelical choirs with song rend the air.
4. O children bend low and adore Him today,  
O lift up your hands like the shepherds, and pray  
Sing joyfully, children, with hearts full of love  
In jubilant song join the angels above.

## Angels we have heard on high

Bishop Chadwick

Nicola A. Montani

*Allegro moderato*

1. An - gels we have heard on high,  
2. Shep - herd, why this ju - bi - lee?

Sweet - ly sing - ing o'er our plains, And the moun - tains  
Why your rap - turous strains pro - long? What may the glad - some

in re - ply Ech - o - ing their joy - ous strains.  
ti - dings be Which in - spire your heav'n - ly song?

3. Come to Bethlehem, and see  
Him Whose birth the angels sing;  
Come, adore on bended knee  
Christ the Lord, the new-born King.

4. See Him in a manger laid,  
Whom the choirs of angels praise  
Mary, Joseph, lend your aid,  
While our hearts in love we raise.

# CHRISTMAS

8

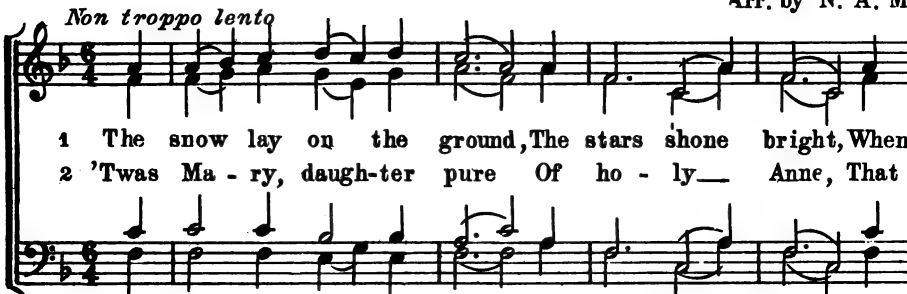
## The snow lay on the ground

Old English Carol

Rev. Dr. Lingard

Edv. Grieg  
Arr. by N. A. M.

*Non troppo lento*



1 The snow lay on the ground, The stars shone bright, When  
2 'Twas Ma - ry, daugh-ter pure Of ho - ly— Anne, That



Christ our Lord was born On Christ - mas night.  
brought in - to this world The God made Man.

- |   |  |
|---|--|
| 3. She laid Him in a stall<br>At Bethlehem;<br>The ass, and oxen shared<br>The roof with them.    | 4. Saint Joseph too was by,<br>To tend the Child;<br>To guard Him, and protect<br>His Mother Mild. |
| 5. The angels hovered 'round,<br>And sang this song;<br>"Venite, adoremus<br>Dominum".            | 6. And then that manger poor<br>Became a throne;<br>For He Whom Mary bore<br>Was God the Son.      |
| 7. O come then, let us join<br>The heavenly host,<br>To praise the Father, Son<br>And Holy Ghost. |  |



# CHRISTMAS

## Stars of Glory

### Carol

Dr. Husenbeth

S. Janowska  
Arr. by N. A. M.*Slowly*

1. Stars of glo - ry, shine more bright - ly,  
2. See a beau - teous an - gel soar - ing

Pur - er be the moon - light's beam, Glide, ye  
In the bright ce - les - tial blaze, On the

hours and mo - ments, light - ly, Swift - ly down time's  
shep - herds, low a - dor - ing, Rest his mild ef -

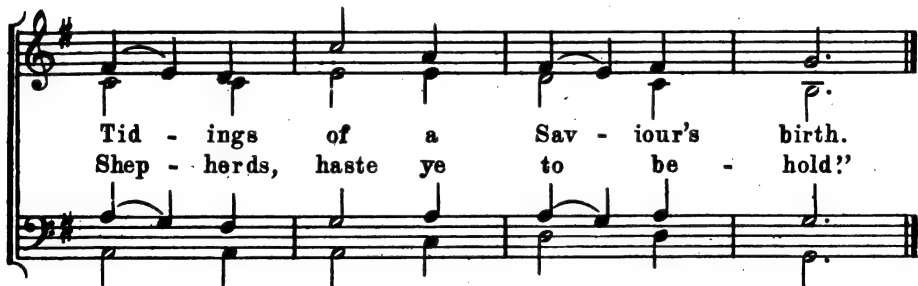
deep - 'ning stream: Bring the hour that ban - ished  
ful - gent rays: "Fear not," cries the heav'n - ly,



sad - ness Brought re - demp - tion down to earth;  
 stran - ger, "Him Whom an - cient seers fore - told,



When the shep - herds heard with glad - ness  
 Weep - ing in a low ly man - ger



Tid - ings of a Sav - iour's birth.  
 Shep - herds, haste ye to be - hold!"

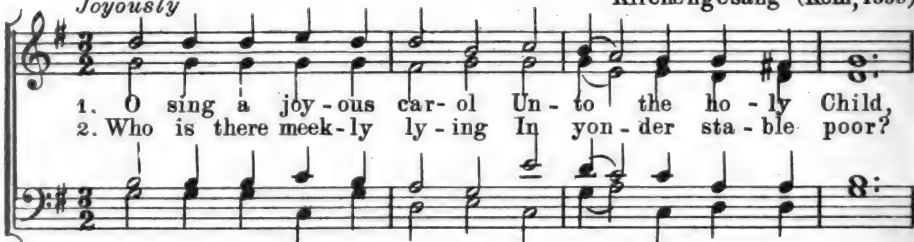
3. See the shepherds quickly rising,  
 Hastening to the humble stall,  
 And the new-born Infant prizing,  
 As the mighty Lord of all;  
 Lowly now they bend before Him  
 In His helpless infant state,  
 Firmly faithful, they adore Him,  
 And His greatness celebrate.

4. Hark! the swell of heavenly voices  
 Peals along the vaulted sky;  
 Angels sing while earth rejoices -  
 "Glory to our God on high;  
 Glory in the highest heaven,  
 Peace to humble men on earth;"  
 Joy to these and bliss is given  
 In the great Redeemer's birth.

## CHRISTMAS

## O sing a joyous carol

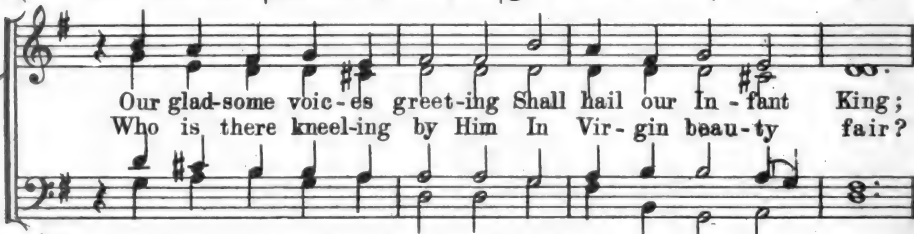
Sister M. B.

\* from "Alte Catholische geistliche  
Kirchengesang" (Köln, 1599)*Joyously*


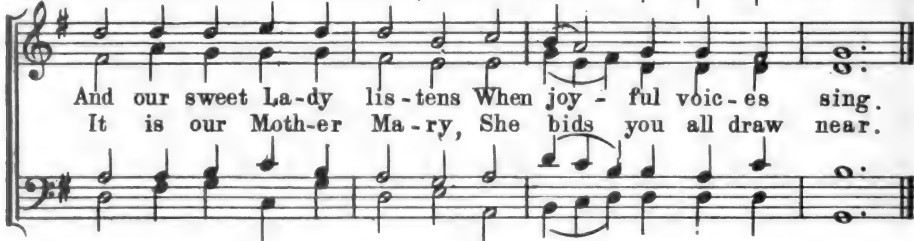
1. O sing a joy-ous car-ol Un-to the ho-ly Child,  
2. Who is there meek-ly ly-ing In yon-der sta-ble poor?



And praise with glad-some voic-es His Moth-er un-de-filed.  
Dear chil-dren, it is Je-sus; He bids you now a-dore.



Our glad-some voic-es greet-ing Shall hail our In-fant King;  
Who is there kneel-ing by Him In Vir-gin beau-ty fair?



And our sweet La-dy lis-tens When joy-ful voic-es sing.  
It is our Moth-er Ma-ry, She bids you all draw near.

- 3 Who is there near the cradle,  
That guards the holy Child?  
It is our father Joseph  
Chaste spouse of Mary mild.  
Dear children, oh, how joyful  
With them in Heaven to be!  
God grant that none be missing  
From that festivity.

\* A Traditional Catholic Melody erroneously attributed to M. Praetorius.

# Silent night, Holy night

F. Gruber

Arr. by N. A. Montani

*Moderato**pp*

1. Si-lent night, ho-ly night! Beth-lehem sleeps yet what light  
 2. Si-lent night, ho-ly night! Shep-herds first see the light,

*pp*

Floats a-round the ho-ly pair: Songs of An-gels fill the air  
 Hear the Al-le-lu-ias ring Which the An-gel cho-rus sing

*pp**rall.*

Strains of heav-en-ly peace, Strains of heav-en-ly peace.  
 "Christ the Sav-iour has come, Christ the Sav-iour has come!"

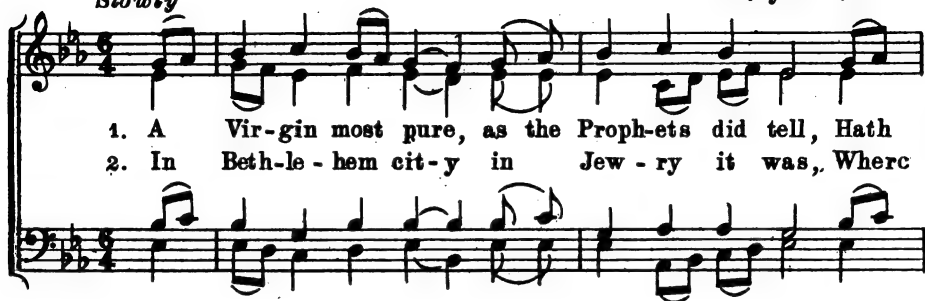
*rall.**pp*

- 3 Silent night, holy night.  
 Son of God! oh, what light  
 Radiates from Thy manger bed—  
 Over realms with darkness spread,  
 ||: Thou in Bethlehem born. :||

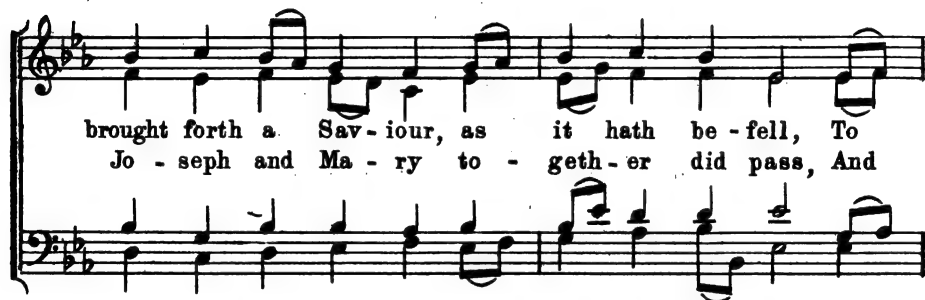
**A Virgin most pure, as the Prophets did tell**  
Ancient Carol

Traditional Melody  
Arr. by N. A. M.

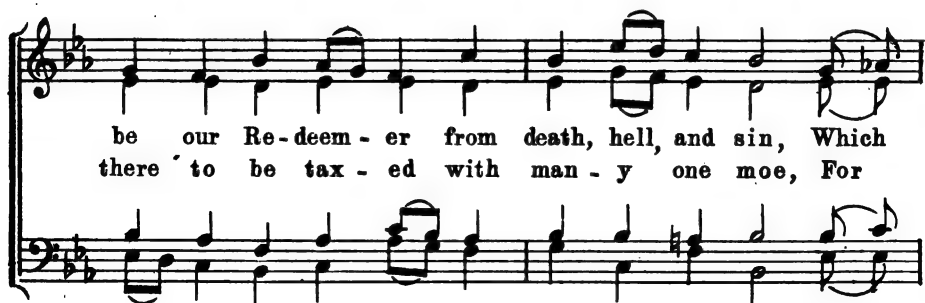
*Slowly*



1. A Vir-gin most pure, as the Proph-ets did tell, Hath  
2. In Beth-le - hem cit-y in Jew - ry it was, Where



brought forth a Sav-iour, as it hath be-fell, To  
Jo - seph and Ma - ry to - geth-er did pass, And



be our Re-deem-er from death, hell, and sin, Which  
there to be tax-ed with man-y one moe, For

1. Ad - am's trans-gres - sion had wrapped us in.  
 2. Cæ - sar com - mand - ed the same should be so.

Chorus

Re - joice and be mer - ry, Set sor - row a - side, Christ

Je - sus our Sav - iour Was born on this tide.

3. But when they had entered the city so fair, 4. Then they were constrained in a stable to lie,  
 A number of people so mighty was there Where oxen and asses they used there to tie;  
 That Mary and Joseph, whose substance was small, Their lodging so simple they held it no scorn,  
 Could procure in the Inn no lodging at all. But against the next morning our Saviour was born.  
 CHORUS. CHORUS.

5. The King of glory to this world being brought, 6. Then God sent an angel from heaven so high  
 Small store of fine linen to wrap Him was sought; To certain poor shepherds in fields where they lie,  
 When Mary had swaddled her young Son so sweet, And charged them no longer in sorrow to stay,  
 Within an ox manger she laid Him to sleep. Because that our Saviour was born on this day.  
 CHORUS. CHORUS.

- 7 Then presently after the shepherds did spy  
 A number of angels appear in the sky;  
 Who joyfully talked and sweetly did sing,  
 "To God be all glory, our heavenly King."

CHORUS

**Hark! the Herald Host is singing**

E. Humperdinck

*Joyously*

1. Hark! the her-ald host is sing-ing, Thro' the si-lent ho-ly  
 2. And be-hold the stars bright glow-ing, Shed o'er earth their ra-diant

night, Tid-ings of great joy they're bring-ing, From yon star-ry, a-zure  
 light, While from An-gels' lips are flow-ing An-thems thro' the ho-ly

height. And each heart is filled with glad-ness, At the mes-sage which they  
 night Bright each win-dow now is glow-ing, Light-ed by the Christmas

bring: "Christ is born, for-get all sad-ness, Trust in Him, your Sav-iour King!"  
 tree; And each cheek with joy is glow-ing, And each heart is filled with glee.

3. Soft the messengers from Heaven  
 Wing their flight from home to home:  
 Bearing lessons God hath given  
 Unto all on earth that roam.  
 "Welcome, welcome Christmas evening  
 Bringing peace and love to earth!"  
 Show your gratitude, rejoicing,  
 Christians in your Saviour's birth!

# CHRISTMAS

14



## Sleep, Holy Babe

(For additional Christmas Hymns see Hymns No. 126 & 127 and Latin Hymns)

Tr. Rev. E. Caswall

Traditional Melody

*Semplice*

1. Sleep, Ho - ly Babe, Up - on Thy Moth - er's  
2. Sleep, Ho - ly Babe, Thine An - gels watch a -

*pp*

breast! Great Lord of earth and sea and sky, How  
round; All bend - ing low with fold - ed wings Be -

sweet it is to see Thee lie In such a place of rest!  
fore th' In-car-nate King of Kings, In rev-'rent awe pro - found!

- |  |  |
|--|--|
| <p>3. Sleep, Holy Babe,<br/>While I with Mary gaze<br/>In joy upon that Face awhile,<br/>Upon the loving Infant smile,<br/>Which there divinely plays.</p> | <p>4. Sleep, Holy Babe,<br/>O snatch Thy brief repose;<br/>Too quickly will Thy slumbers break,<br/>And Thou to lengthened pains awake<br/>That death alone shall close.</p> |
|--|--|



# THE MOST HOLY NAME

## O Jesus, Thou the beauty art

### Jesu, decus Angelicum

Tr. Rev. E. Caswall

St. Bernard

Nicola A. Montani

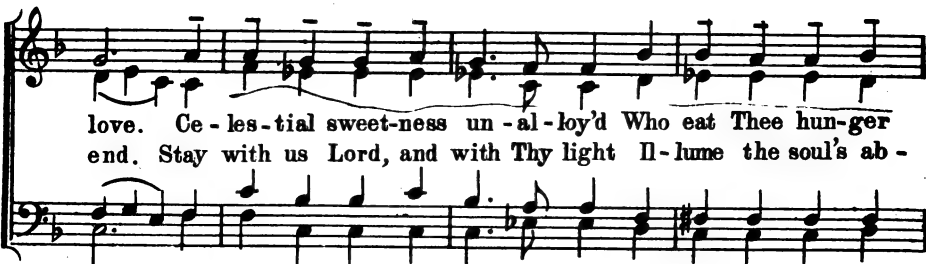
*Andante religioso*


*pp*

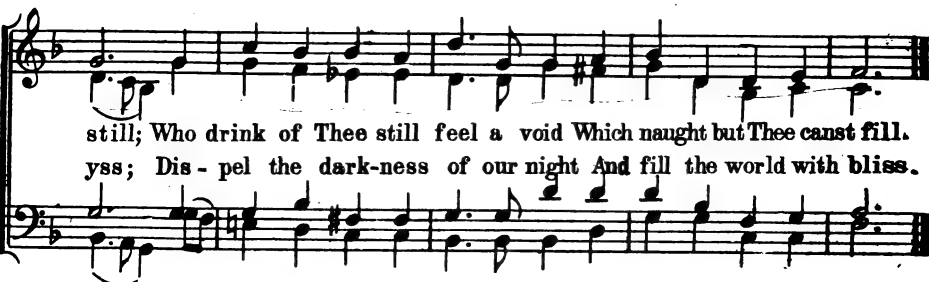
1. O Je - sus, Thou the beau - ty art Of An - gel worlds a -  
 2. O my sweet Je - sus, hear the sighs Which un - to Thee I



bove; Thy Name is mu - sic to the heart In - flam - ing it with  
 send; To Thee mine in - most spir - it cries, My be - ings hope and



love. Ce - les - tial sweet - ness un - al - loy'd Who eat Thee hun - ger  
 end. Stay with us Lord, and with Thy light Il - lume the soul's ab -



still; Who drink of Thee still feel a void Which naught but Thee canst fill.  
 yss; Dis - pel the dark - ness of our night And fill the world with bliss.

## To the Name that brings salvation

Tr. Dr. J. M. Neale

Processional

Nicola A. Montani

*Moderato*

1. To the Name that brings sal-va-tion, Hon-or, wor-ship,  
 2. Name of glad-ness, Name of pleas-ure, By this tongue in -

let us pay, Which for man-y a gen-e-ra-tion  
 ef-fa-ble Name of Sweet-ness pass-ing meas-ure

Hid in God's fore-knowl-edge lay. But with ho-ly  
 To the ear de-lec-ta-ble, 'Tis our safe-guard

ex-ul-ta-tion We may sing a-loud to day.  
 and our treas-ure; 'Tis our help 'gainst sin and hell.

3. 'Tis the Name for adoration,  
 'Tis the Name of victory,  
 'Tis the Name for meditation  
 In this vale of misery,  
 'Tis the Name for veneration  
 By the citizens on high.

4. 'Tis the Name that whoso preaches  
 Finds it music to the ear;  
 Who in prayer this Name beseeches  
 Sweetest comfort findeth near;  
 Who its perfect wisdom reacheth  
 Heavenly joy possesseth here.

## THE MOST HOLY NAME

## Jesus the very thought of Thee

Jesu, dulcis memoria

St. Bernard

Tr. Rev. E. Caswall

Traditional Melody

*Religioso*

1. Je - sus the ver - y thought of Thee , With sweet-ness  
2. Nor voice can sing, nor heart can frame, Nor can the

fills my breast; — But sweet-er , far Thy  
mem - 'ry find — A sweet-er sound than

Face to see And in Thy pres-ence rest.  
Thy blest Name, O Sav-iour of man - kind!

3. O Hope of every contrite heart,  
O Joy of all the meek.  
To those who fall, how kind Thou art,  
How good to those who seek.
4. Jesus, our only joy be Thou,  
As Thou our prize wilt be;  
O Jesus, be our glory now  
And through eternity.

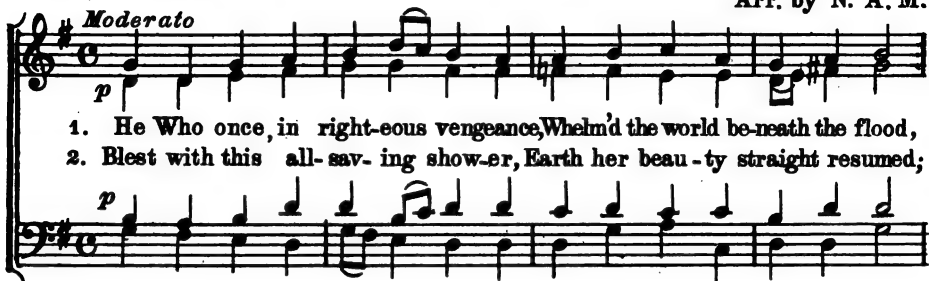
LENT AND PASSIONTIDE  
He Who once, in righteous vengeance  
Ira justa conditoris  
(Feast of the Precious Blood)

18

Tr. Rev. E. Caswall

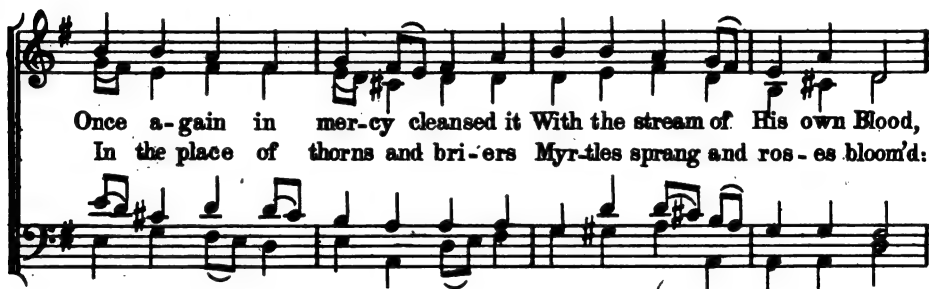
J. Mohr  
Arr. by N. A. M.

*Moderato*

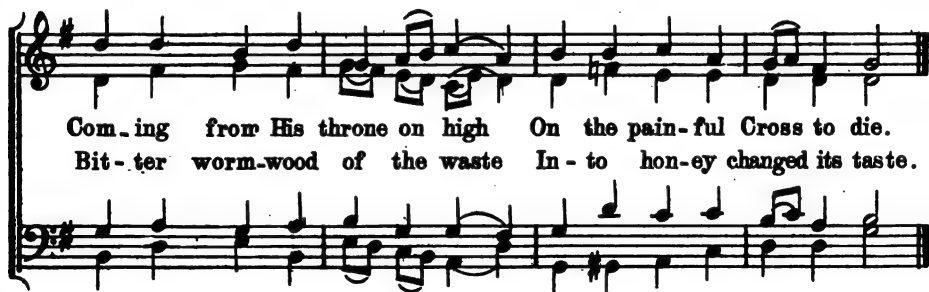


*p*

1. He Who once, in right-eous ven-geance, Whelm'd the world be-neath the flood,  
2. Blest with this all-sav-ing show-er, Earth her beau-ty straight resumed;



Once a-gain in mer-cy cleansed it With the stream of His own Blood,  
In the place of thorns and bri-ers Myr-tles sprang and ros-es bloom'd.



Com-ing from His throne on high On the pain-ful Cross to die.  
Bit-ter worm-wood of the waste In-to hon-ey changed its taste.

3. When before the Judge we tremble,  
Conscious of His broken laws,  
May this Blood, in that dread hour,  
Cry aloud, and plead our cause:  
Bid our guilty terrors cease,  
Be our pardon and our peace.

# "Man of Sorrows, wrapt in grief"

M. Bridges

From a Slovak Hymnal

Arr. by N. A. M.

*Andante Moderato*

*p*

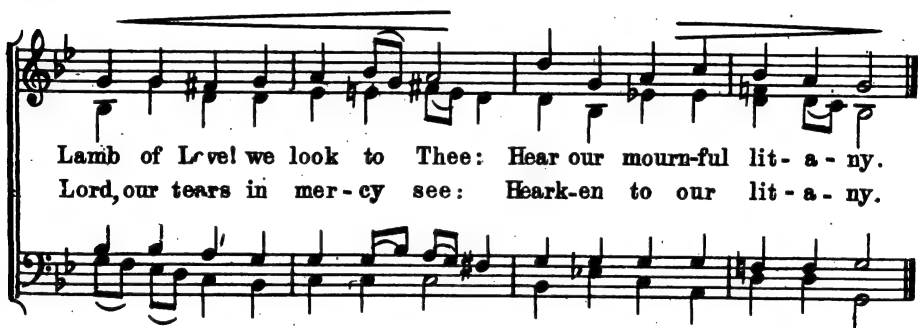
1. Man of sor - rows, wrapt in grief, Bow Thine ear to  
 2. By the gar - den, fraught with woe, Whith - er Thou full

our re - lief: Thou for us the path hast trod  
 oft wouldst go; By Thine ag - o - ny of prayer

Of the dread - ful wrath of God; Thou the cup of  
 In the des - o - la - tion there; By the dire and



fire hast drained Till its light a - lone re - mained.  
 deep dis - tress Of that mys - t'ry fath - om - less.



Lamb of Love we look to Thee: Hear our mourn-ful lit - a - ny.  
 Lord, our tears in mer - cy see: Hark-en to our lit - a - ny.

3. By the chalice brimming o'er  
 With disgrace and torment sore;  
 By those lips which fain would pray  
 That it might but pass away;  
 By the heart which drank it dry,  
 Lest a rebel race should die -  
 Be Thy pity, Lord, our plea:  
 Hear our solemn litany

4. Man of Sorrows! let Thy grief  
 Purchase for us our relief;  
 Lord of mercy! bow Thine ear,  
 Slow to anger, swift to hear;  
 By the Cross's royal road  
 Lead us to the throne of God,  
 There for aye to sing to Thee  
 Heaven's triumphant litany.

**LENT AND PASSIONTIDE**  
**By the blood that flowed from Thee**  
**Litany of the Passion**

C. M. Caddell

Nicola A. Montani

*Lento, ma non troppo*

1. By the blood that flowed from Thee In Thy bit - ter  
 2. By the thorns that crowned Thy Head; By Thy scep - tre

a - go - ny; By the scourge so meek - ly borne;  
 of a reed; By Thy Foot - steps faint and slow,

*rall* By Thy pur - ple robe of scorn:  
 Weighed be - neath Thy Cross of woe, *1st Chorus* *Maestoso* 1-5. Je - sus, Sav - iour,

# 2d Chorus

hear our cry! Thou wert suf-fring once as we;

# 1st Chorus

# Tutti

Hear the lov-ing Lit-a-ny We Thy chil-dren sing to Thee.

3. By the nails and pointed spear;  
By Thy people's cruel jeer;  
By Thy dying prayer which rose  
Begging mercy for Thy foes.  
Chorus. (Jesus Saviour, etc.)
4. By the darkness thick as night  
Blotting out the sun from sight;  
By the cry with which in death  
Thou didst yield Thy parting Breath.  
Chorus.
5. By Thy weeping Mother's woe;  
By the sword that pierced her through,  
When, in anguish standing by,  
On the Cross she saw Thee die.  
Chorus.



## LENT AND PASSIONTIDE

Oh come and mourn with me awhile  
Jesus Crucified

Father Faber

Nicola A. Montani

*Andante religioso*

1. Oh come and mourn with me a - while! See,  
2. Have we no tears to shed for Him, While

Ma - ry calls us to her side; Oh come and let us  
sol - diers scorn and Jews de - ride? Ah! look how pa - tient-

mourn with her; Je - sus, our Love, is cru - ci - fied!  
ly He hangs; Je - sus, our Love, is cru - ci - fied!

3. How fast His Hands and Feet are nailed;  
His blessed Tongue with thirst is tied;  
His falling eyes are blind with Blood;  
Jesus, our Love, is crucified!

4. Seven times He spoke, seven words of love,  
And all three hours His silence cried  
For mercy on the souls of men;  
Jesus, our Love, is crucified!

5. Death came, and Jesus meekly bowed;  
His falling eyes he strove to guide  
With mindful love to Mary's face,  
Jesus, our Love, is crucified!

6. Come take thy stand beneath the Cross  
And let the Blood from out that Side  
Fall gently on thee, drop by drop,  
Jesus, our Love, is crucified!

# LENT AND PASSIONTIDE

## O Sacred Head Surrounded

„O Haupt voll Blut und Wunden“

22

St. Bernard of Clairvaux (1091-1153)

Melody by H. L. Hassler (1600)  
Adaptation as given by J. S. Bach  
in his "St. Matthew's Passion"

*Largo*

1. O Sa-cred Head, sur-round-ed, By crown of piercing thorn! O  
2. I see Thy strength and vig-or All fad-ing in the strife, And  
bleed-ing Head, so wound-ed, Re-viled and put to scorn! Death's  
death, with cru-el rig-or, Be-reav-ing Thee of life; O  
pal-lid hue comes o'er Thee, The glow of life de-cays, Yet  
ag-o-ny and dy-ing! O love to sin-ners free! Je-  
an-gel hosts a-dore Thee, And trem-ble as they gaze.  
sus, all grace sup-ply-ing, O turn Thy face on me!

*allarg.*

3. In this Thy bitter passion,  
Good Shepherd, think of me,  
With Thy most sweet compassion,  
Unworthy though I be;  
Beneath Thy Cross abiding,  
Forever would I rest,  
In Thy dear love confiding,  
And with Thy presence blest,

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29

## At the Cross her station keeping

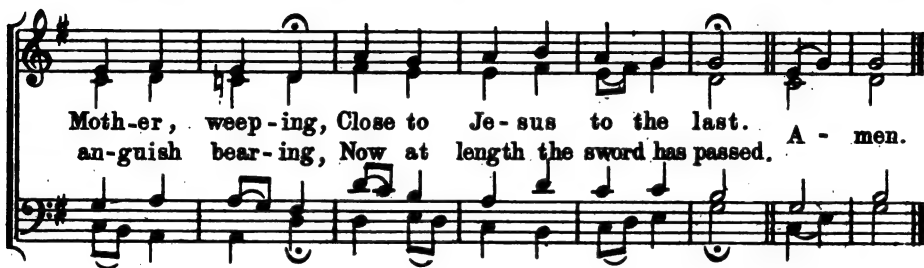
## Stabat Mater

Jacopone da Todi. XIV Cent.

Traditional Melody from the

Maintzisch Gesangbuch 1661

Harmonized by N. A. M.

*Not too slow*

3. O that blessed one, grief-laden,  
Blessed Mother, Blessed Maiden,  
Mother of the All-blest one.
4. How she stood in desolation  
Upward gazing on the passion  
Of that deathless, dying Son.
5. Who could see, from tears refraining,  
Christ's dear Mother uncomplaining  
In so great a sorrow bowed?
6. Who, unmoved, behold her languish  
Underneath His Cross of anguish,  
'Mid the fierce, un pitying crowd?
7. For His people's sins th' All-Holy  
She beheld, a Victim lowly,  
Bleed in torments, bleed and die.
8. Saw her well-belovèd taken,  
Saw her Child in death forsaken,  
Heard His last expiring cry.

9. Fount of love and sacred sorrow,  
Mother! may my spirit borrow  
Sadness from thy holy' woe.
- 10 May my spirit burn within me,  
Love my God, and great love win me  
Grace to please Him here below.
11. Those five Wounds on Jesus smitten,  
Mother, in my heart be written,  
Deep as in thine own they be.
12. Thou, my Saviour's Cross who bearest,  
Thou, Thy Son's rebuke who sharest,  
Let me share them both with thee.
13. In the Passion of my Maker  
Be my sinful soul partaker,  
Weep till death, and weep with thee.
14. Mine with thee be that sad station,  
There to watch the great Salvation,  
Wrought upon th' atoning Tree.
15. Virgin thou of Virgins fairest,  
May the bitter woe thou sharest  
Make on me impression deep.
16. Thus Christ's dying may I carry,  
With Him in His Passion tarry,  
And His Wounds in mem'ry keep.
17. May His Wounds transfix me wholly,  
May His Cross and Life Blood holy  
Ebriate my heart and mind:
18. Thus inflamed with pure affection,  
In the Virgin's Son protection  
May I at the judgment find.
19. When in death my limbs are failing,  
Let Thy Mother's prayer prevailing  
Lift me, Jesus, to Thy throne;
20. To my parting soul be given  
Entrance through the gate of Heaven,  
There confess me for Thine own. Amen.

## I see my Jesus crucified

Nicola A. Montani

*Devoto*

1. I see my Je - sus cru - ci - fied, His  
 2. Those cru - el nails, I drove them in, Each

wound - ed hands and feet and side, His sa - cred flesh all  
 time I pierced Him with my sin; That crown of thorns 'twas

rent and torn, His blood - y crown of sharp - est thorn.  
 I who wove, When I de - spised His gra - cious love.

3. Then to those feet I'll venture near,  
 And wash them with a contrite tear,  
 And every bleeding wound I see,  
 I'll think He bore them all for me.

4. Deep graven on my sinful heart,  
 Oh, never may that form depart,  
 That with me always may abide  
 The thought of Jesus crucified.

# O'erwhelmed in depths of woe

Tr. Rev E Caswall

*Saxo dolorum turbine*

Nicola A. Montani

*Moderato*

*mf*

1. O'er-whelmed in depths of woe, — Up - on the  
2. See! how the nails those Hands — And Feet so

*mf*

Tree of scorn — Hangs the Re - deem - er  
ten - der rend; — See! down His Face, and

of man - kind, With rack - ing an - guish torn. —  
Neck, and Breast, His sa - cred Blood de - scend. —

*Ped.*

3. Hark! with what awful cry,  
His Spirit takes its flight;  
That cry, it smote His Mother's heart  
And wrapt her soul in night.

4. Come, fall before His Cross,  
Who shed for us His Blood;  
Who died, the Victim of pure love  
To make us sons of God.

5. Jesu! all praise to Thee,  
Our joy and endless rest;  
Be Thou our Guide while pilgrims here,  
Our Crown amid the blest.


## All glory, laud and honor

From the Latin of St. Theodulph Gloria, laus et honor

by Dr. J. M. Neale

M. Haydn

*Maestoso con spirito*

- 
1. All glo-ry, laud, and hon-or To Thee, Re-deem-er, King, To  
2. Thou art the King of Is-rael, Thou Da-vid's roy-al Son, Who

Whom the lips of chil-dren Made sweet ho-san-nas ring. 1-6. All  
in the Lords name com-est The King and bless-ed One.

glo-ry, laud, and hon-or, To Thee Re-deem-er, King, To

Whom the lips of chil-dren Made sweet ho-san-nas ring.

3. The company of angels  
Are praising Thee on high,  
And mortal men and all things  
Created make reply.

Refrain.

5. To Thee before Thy Passion  
They sang their hymns of praise;  
To Thee now high exalted  
Our melody we raise.

Refrain

4. The people of the Hebrews  
With palms before Thee went;  
Our praise and prayer and anthems  
Before Thee we present.

Refrain.

6. Thou didst accept their praises,  
Accept the prayers we bring,  
Who in all good delightest,  
Thou good and gracious King.

Refrain.

# EASTERTIDE

## Jesus Christ is risen to-day

Translated by the  
Rev. J. O'Connor

*Surrexit Christus hodie*

Nicola A. Montani

*Joyously* Solo Voices

Chorus

1. Je - sus Christ is ris'n to - day! *Al - le - lu - ia!*  
2. See the ho - ly wom - en come, *Al - le - lu - ia!*

Solo Voices

Chorus

Sin - ners, wipe your tears a - way! *Al - le - lu - ia!*  
Bear - ing spi - ces to the tomb; *Al - le - lu - ia!*

Solo Voices

Chorus

He Whose death up - on the Cross *Al - le - lu - ia!*  
Hear the white-clad An - gels' voice *Al - le - lu - ia!*

Solo Voices

Chorus

Sav - eth us from end - less loss. *Al - le - lu - ia!*  
Bid the u - ni - verse re - joice! *Al - le - lu - ia!*

3. Go! tell all his brethren dear, *Alleluia!* 4. Glory, Jesus, be to Thee! *Alleluia!*  
"He is ris'n, He is not here! *Alleluia!* Thine own might hath set Thee free. *Alleluia!*  
Seek Him not among the dead; *Alleluia!* Come, for primal joy restored, *Alleluia!*  
He is risen, as He said." *Alleluia!* Let us bless our Paschal Lord! *Alleluia!*



# 28. EASTERTIDE "Ye sons and daughters of the Lord" (No. 1) O Filii et filiae

Jean Tisserand (1494)  
Tr. Rev. E. Caswall

Processional

Traditional Melody from  
"Airs sur les Hymnes sacres,  
Odes et Noels" (Paris 1623)

*Maestoso*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*mf*

1. Ye sons and daugh-ters of the Lord! The King of glo - ry,  
2. All in the ear - ly morn-ing grey Went ho - ly wom - en

King a - dored, This day Him - self from death re-stored. Al -  
on their way, To see the tomb where Je - sus lay. Al -

**Refrain** *rit.* %

le - lu - ia! le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

3. Of spices pure a precious store  
In their pure hands those women bore,  
To anoint the Sacred Body o'er. Alleluia!  
Alleluia! Alleluia! Alleluia!
4. Then straightway One in white they see,  
Who saith, "Ye seek the Lord; but He  
Is ris'n, and gone to Galilee." Alleluia!  
Alleluia! Alleluia! Alleluia!
5. This told they Peter, told they John,  
Who forthwith to the tomb are gone;  
But Peter is by John outrun. Alleluia!  
Alleluia! Alleluia! Alleluia!
6. That selfsame night, while out of fear  
The doors were shut, their Lord most dear  
To His Apostles did appear. Alleluia!  
Alleluia! Alleluia! Alleluia!
7. But Thomas when of this he heard,  
Was doubtful of his brethren's word;  
Wherefore again there comes the Lord. Alleluia!  
Alleluia! Alleluia! Alleluia!
8. "Thomas, behold My Side," saith He;  
"My Hands, My Feet, My Body see,  
And doubt not, but believe in Me." Alleluia!  
Alleluia! Alleluia! Alleluia!
9. When Thomas saw that wounded Side,  
The truth no longer he denied;  
"Thou art my Lord and God," he cried. Alleluia!  
Alleluia! Alleluia! Alleluia!
10. Oh, blest are they who have not seen  
Their Lord, and yet believe in Him:  
Eternal life awaiteth them. Alleluia!  
Alleluia! Alleluia! Alleluia!
11. Now let us praise the Lord most high,  
And strive His Name to magnify  
On this great day, through earth and sky: Alleluia!  
Alleluia! Alleluia! Alleluia!
12. Whose mercy ever runneth o'er,  
Whom men and Angel Hosts adore,  
To Him be glory ever more. Alleluia!  
Alleluia! Alleluia! Alleluia!

# EASTERTIDE

## "Ye sons and daughters of the Lord" (No. 2)

O filii et filiae

Jean Tisserand (died 1494)

Tr. Rev. E. Caswall

Melody taken from the Gloria of  
the Magnificat tertii toni by  
Giovanni Pierluigi da Palestrina

Chorus

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Solo Voices or Chanters

1. Ye sons and daughters of the Lord! The King of  
2. All in the ear - ly morn - ing grey Went ho - ly

glo - ry, King a - dored, This day Him - self from  
wom - en on their way, To see the tomb where

Chorus

death re - stored. Je - sus lay. Al - le - lu - ia!

NOTE: Additional stanzas given in previous hymn.

## Now at the Lamb's high royal feast

Ad regias Agni dapes

Tr. Rev. E. Caswall

Nicola A. Montani

*Allegro moderato*

1. Now at the Lamb's high roy-al feast, In robes of saint-ly white, we sing, Thro'  
 2. And as th'a-veng-ing An-gel pass'd Of old the blood-be-sprin-kled door, As

the Red Sea in safe-ty brought By Je-sus our im-mor-tal King. O  
 the cleft sea a pas-sage gave, Then closed to whelm th'E-gyp-tians o'er, So

depth of love! for us Hedrains The chal-ice of His ag-o-ny: For  
 Christ, our Pa-schal Sac-ri-fice, Has brought us safe all per-ils thro', While

us a Vic-tim on the Cross He meek-ly lays Him down to die.  
 for un-leav-en'd bread He asks, But heart sin-cere and pur-pose true.

3. Hail, purest Victim Heav'n could find  
 The powers of Hell to overthrow!  
 Who didst the bonds of Death unbind;  
 Who dost the prize of Life bestow.  
 Hail, victor Christ! hail, risen King!  
 To Thee alone belongs the crown;  
 Who hast the heavenly gates unbarred,  
 And cast the Prince of darkness down.

4. O Jesus! from the death of sin  
 Keep us, we pray; so shalt Thou be  
 The everlasting Paschal joy  
 Of all the souls new-born in Thee:  
 To God the Father, with the Son  
 Who from the grave immortal rose,  
 And Thee, O Paraclete be praise,  
 While age on endless ages flows.

## EASTERTIDE

**Christ the Lord is risen today**

Victimae Paschali Laudes

Translated by Miss Leeson

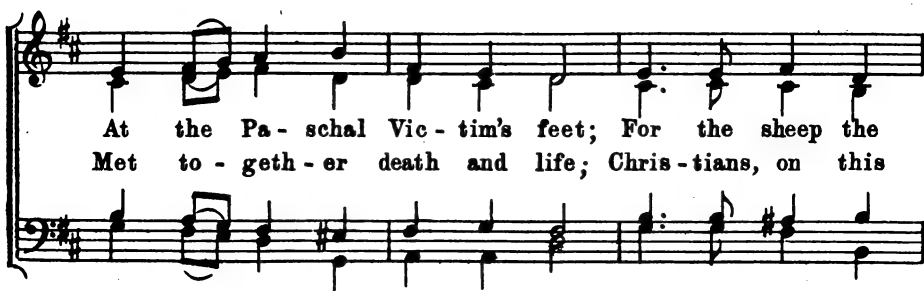
Nicola A. Montani

*Allegro Modto*

1. Christ the Lord is ris'n to - day: Chris - tians, haste your  
2. Christ the Vic - tim un - de - filed, Man to God hath



vows to pay; Of - fer ye your prais - es meet  
re - con - ciled, When in strange and aw - ful strife



At the Pa - schal Vic - tim's feet; For the sheep the  
Met to - geth - er death and life; Chris - tians, on this



Lamb hath bled, Sin - less in the sin - ner's stead,  
hap - py day Haste with joy your vows to pay;



Christ the Lord is ris'n on high: Now he lives, no more to die.  
Christ the Lord is ris'n on high: Now he lives, no more to die.

3. Say, O wond'ring Mary, say,  
What thou sawest on thy way,  
"I beheld, where Christ had lain,  
Empty tomb and angels twain;  
I beheld the glory bright  
Of the rising Lord of light:  
Christ my hope is ris'n again -  
Now He lives, and lives to reign."
4. Christ, Who once for sinners bled.  
Now the first-born from the dead,  
Thron'd in endless might and power,  
Lives and reigns for evermore.  
Hail, eternal hope on high!  
Hail, Thou King of victory!  
Hail, Thou Prince of life ador'd!  
Help and save us, gracious Lord!

## ASCENSION

## Lift up, ye princes of the sky

Ps. xxiii

Translated by Father Aylward

From a Slovak Hymnal

Arr. by N. A. M.

*With animation*

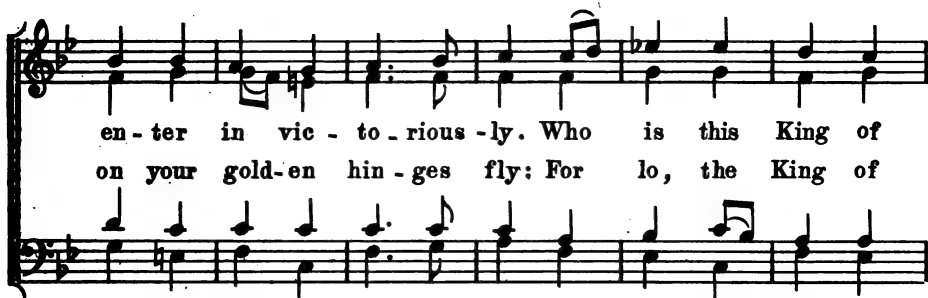
1. Lift up, ye princ - es of the sky, Lift  
 2. The Lord of strength and match - less might, The

up your por - tals, lift them high; And you, ye  
 Lord all - con - qu'ring in the fight, Lift, lift your

ev - er - last - ing gates, Back on your gold - en  
 por - tals, lift them high, Ye princ - es of the



hing - es fly: For lo, the King of glo - ry waits To  
con - quered sky; And you, ye ev - er - last - ing gates, Back



en - ter in vic - to - rious - ly. Who is this King of  
on your gold - en hin - ges fly: For lo, the King of



glo - ry? Tell, O ye who sing His praise so well.  
glo - ry waits, The Lord of hosts, the Lord most high.



## O Thou pure light of souls that love

Salutis humanæ Sator

Translated by Father Caswall

From a Slovak Hymnal

Arr. by N. A. M.

*Moderato assai*

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Moderato assai'. The score includes two systems of music. The first system contains two vocal parts (1. and 2.) and a piano accompaniment. The second system continues the vocal parts and piano accompaniment. The lyrics are written below the vocal staves.

1. O Thou pure light of souls that love, True joy of  
 2. What won-drous pit - y Thee o'er - came To make our

ev - ry hu - man breast, Sow - er of life's im -  
 guilt - y load Thine own, And sin - less suf - fer

mor - tal seed, Our Mak - er, and Re - deem - er blest!  
 death and shame, For our trans - ges - sions to a - tone!

3. Thou, bursting Hades open wide,  
 Didst all the captive souls unchain;  
 And thence to Thy dread Father's side  
 With glorious pomp ascend again.
4. O still may pity Thee compel  
 To heal the wounds of which we die;  
 And take us in Thy light to dwell,  
 Who for Thy blissful Presence sigh.
5. Be Thou our guide, be Thou our goal;  
 Be Thou our pathway to the skies;  
 Our joy when sorrow fills the soul;  
 In death our everlasting prize.

PENTECOST  
Holy Spirit, Lord of Light  
Processional

34

Tr. Rev. E. Caswall

S. Webbe (1740-1816)

*Marcato*

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of five systems of music. Each system has a vocal line with lyrics and a piano line. The tempo is marked 'Marcato'. The key signature has one flat (B-flat). The lyrics are as follows:

1. Ho - ly Spir - it Lord of light, From the clear ce -  
2. Thou, of all con - sol - ers best, Thou, the soul's de -  
les - tial height, Thy pure beam - ing ra - diance give.  
light - some guest, Dost re - fresh - ing peace be - stow:  
Come, Thou Fa - ther of the poor, Come with treas - ures  
Thou in toil art com - fort sweet: Pleas - ant cool - ness  
which en - dure; Come Thou Light of all that live..  
in the heat; Sol - ace in the midst of woe.

3. Light immortal, Light divine,  
Visit Thou these hearts of Thine,  
And our inmost being fill:  
If Thou take Thy grace away,  
Nothing pure in man will stay;  
All his good is turned to ill

4. Thou, on those who evermore  
Thee confess and Thee adore,  
In Thy sevenfold gifts descend:  
Give them comfort when they die;  
Give them life with Thee on high;  
Give them joys that never end.

# Come Holy Ghost, Creator Come

## Veni Creator Spiritus

Translated by Dryden

W. A. Mozart

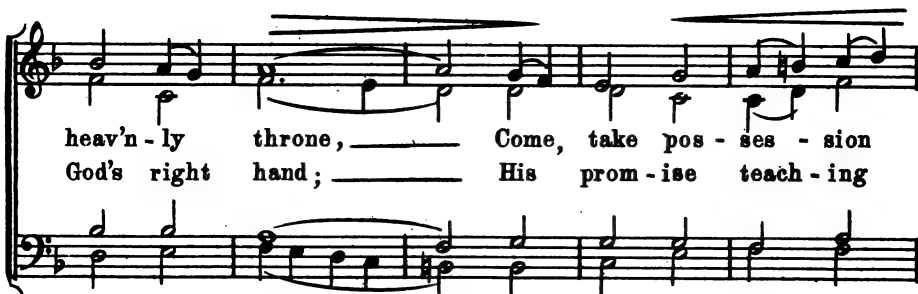
Arr. from the figured bass by N.A.M.

Melody "O Gottes Lamm" Koch. Verz. N<sup>o</sup> 343

*Moderato*



1. Come, Ho - ly Ghost, Cre - a - tor, come From Thy bright  
2. Thou Who art sev'n - fold in Thy grace, Fin - ger of



heav'n - ly throne, — Come, take pos - ses - sion  
God's right hand; — His prom - ise teach - ing



of our souls, And make them all Thy own. —  
lit - tle ones To speak and un - der - stand; —

Thou Who art called the Par - a - clete, Best  
O, guide our minds with Thy bless'd light With

gift of God a - bove, The liv - ing  
love our hearts in - flame; And with Thy

spring, the liv - ing fire, Sweet unc - tion and true love.  
strength, which ne'er de - cays, Con - firm our mor - tal frame.

3. Through Thee may we the Father know,  
Through Thee th'Eternal Son,  
And Thee, the Spirit of them both,  
Thrice-blessed Three in One.  
All Glory to the Father be,  
With His co-equal Son;  
The same to Thee, great Paraclete,  
While endless ages run.

## O Come, Creator Spirit! Come

Veni Creator Spiritus

Translated by Father Faber

K. Kurpinski

*Lento*

1. O come Cre - a - tor Spir - it come, Vouch - safe to  
2. Thou that are named the Par - a - clete, The Gift of

make our minds Thy home And with Thy heav'n - ly  
God, His Spir - it sweet; The liv - ing Foun - tain,

grace ful - fil The hearts Thou mad - est at Thy will.  
Fire, and Love, And gra - cious Unc - tion from a - bove.

3. The sevenfold grace Thou dost expand,  
O Finger of the Father's Hand;  
True promise of the Father, rich  
In gifts of tongues and various speech.
4. To God the Father let us raise  
And to His only Son, our praise;  
Praise to the Holy Spirit be  
Now, and for all eternity.

PENTECOST  
**Spirit of Grace and Union**  
Qui procedis ab utroque

37

Adam of St. Victor

Nicola A. Montani

*Moderato*

1. Spir-it of grace and U-ni-on! Who from the Fa-ther  
2. The Fa-ther and the Son through Thee Are linked in per-fect

and the Son Dost e - qual - ly pro - ceed.  
u - ni - ty, And ev - er - last - ing love;

In - flame our hearts with ho - ly fire Our lips with el - o -  
In - ef - fa - bly Thou dost per - vade All na - ture; and Thy -

quence in - spire, And strength - en us in need.  
self un - sway'd The whole cre - a - tion move.

3. O inexhaustive Fount of Light!  
How doth Thy radiance put to flight  
The darkness of the mind!  
The pure are only pure through Thee;  
Thou only dost the guilty free,  
And cheer with light the blind.
4. Lord of all sanctity and might!  
Immense, immortal, infinite!  
The life of earth and Heav'n!  
Be, through eternal length of days,  
All honor, glory, blessing, praise,  
And adoration giv'n!

# THE HOLY TRINITY

## O God of loveliness

O bello Dio, Signor del Paradiso

Translated by  
Rev. E. Vaughan, C. SS. R.

St. Alphonsus

Traditional Melody  
"Schönster Herr Jesu"

Pilgrims' Song dating from the time of the Crusades

Adapted by N. A. M.

*Andante Maestoso*

1. *p* O God of love - li - ness, O Lord of Heav'n a - bove,  
2. Thou art blest Three in One, Yet un - di - vid - ed still;

How worth - y to pos - sess My heart's de - vot - ed love!  
Thou art that One a - lone Whose love my heart can fill.

*mf* So sweet Thy Coun - te - nance, So gra - cious to be - hold,  
The heav'n's and earth be - low, Were fash - ioned by Thy Word;

That one, one on - ly glance To me were bliss un - told.  
How a - mia - ble art Thou, My ev - er - dear - est Lord!

3. To think Thou art my God, —  
O thought for ever blest!  
My heart has overflowed  
With joy within my breast.  
My soul so full of bliss  
Is plunged as in a sea,  
Deep in the sweet abyss  
Of holy charity.

4. O loveliness supreme,  
And Beauty infinite;  
O ever-flowing Stream,  
And Ocean of delight;  
O Life by which I live,  
My truest life above,  
To Thee alone I give  
My undivided love.

THE HOLY TRINITY  
Holy God, we praise Thy Name  
Te Deum Laudamus

39

Translated by Rev. Clarence Walworth  
(1820-1900)

Melody from the  
"Katholisches Gesangbuch" (1775)

*Maestoso*

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of four systems of staves. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final line of the hymn. The tempo is marked 'Maestoso'. The key signature has one sharp (F#) and the time signature is 4/4. The piano part provides a harmonic foundation for the vocal parts.

1. Ho - ly God, we praise Thy Name, Lord of all, we  
2. Hark! the loud ce - les - tial hymn, An - gel choirs a -  
bow be - fore Thee; All on earth Thy scep - tre claim,  
bove are rais - ing! Cher - u - bim and Ser - a - phim  
All in Heav'n a - bove a - dore Thee, In - fi - nite Thy  
In un - ceas - ing cho - rus prais - ing; Fill the Heav'ns with  
vast do - main, — Ev - er - last - ing is Thy reign.  
sweet ac - cord: — Ho - ly, ho - ly, ho - ly Lord!

3. Holy Father, Holy Son,  
Holy Spirit, Three we name Thee,  
While in essence only One,  
Undivided God we claim Thee:  
And adoring bend the knee,  
While we own the mystery.



## Full of Glory, full of wonders

Father Faber

Processional

Nicola A. Montani

*Allegro moderato*

*mf* 1. Full of glo - ry, full of won - ders, Ma - jes - ty Di - vine!  
 2. Time - less, space - less, sin - gle, lone - ly, Yet sub - lime - ly, Three,

*mf* 'Mid Thine ev - er - last - ing thun - ders How Thy light - nings shine!  
 Thou art grand - ly, al - ways, on - ly God in U - ni - ty!

*mf* Shore - less O - cean! who shall sound Thee? Thine own e - ter - ni -  
 Lone in gran - deur, lone in glo - ry, Who shall tell Thy

*Larga* ty is round Thee, Ma - jes - ty Di - vine! *ff* Ma - jes - ty Di - vine!  
 won - drous sto - ry, Aw - ful Trin - i - ty? Aw - ful Trin - i - ty?

3. Splendors upon splendors beaming  
 Change and intertwine!  
 Glories over glories streaming  
 All translucent shine!  
 Blessings, praises, adorations  
 Greet Thee from the trembling nations  
 Majesty Divine!  
 Majesty Divine!

OUR BLESSED LORD  
I need Thee, Precious Jesus  
(Communion Hymn)

41

For additional Communion Hymns see Nos. 44, 47, 49, 51, 53, 54, 122. Arr. by N. A. M.  
From a Slovak Hymnal

*With devotion*

1. I need Thee, pre-cious Je-sus, I need a friend like Thee; A  
2. I need Thy Blood, sweet Je-sus, To wash each sin-ful stain: To

friend to soothe and sym-pa-thize, A friend to care for me. I  
cleanse this sin-ful soul of mine, And make it pure a-gain. I

need Thy Heart, sweet Je-sus, To feel each an-xious care; I  
need Thy Wounds, sweet Je-sus, To fly from per-ils near, To

long to tell my ev-'ry want, And all my sor-rows share.  
shel-ter in these hal-lowed clefts, From ev-'ry doubt and fear.

3. I need Thee, sweetest Jesus,  
In Thy Sacrament of Love;  
To nourish this poor soul of mine,  
With the treasures of Thy Love.  
I'll need Thee, sweetest Jesus,  
When death's dread hour draws nigh,  
To hide me in Thy Sacred Heart,  
Till wafted safe on high.

## OUR BLESSED LORD

**When morning gilds the skies**

(May Jesus Christ be praised)

Processional

Translated by Father Caswall

Traditional Melody (1878)

*Moderato* (Solo Voices ad lib.)

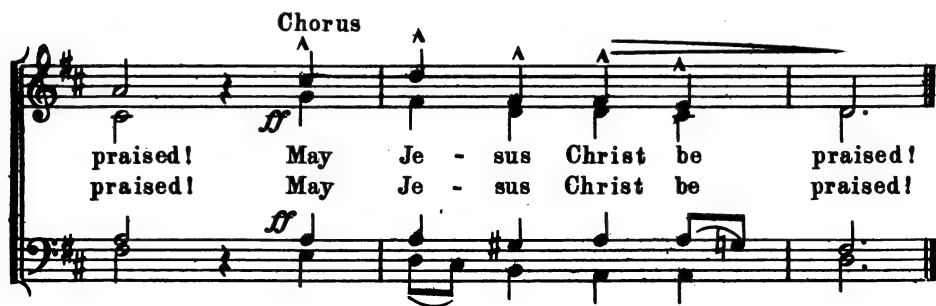
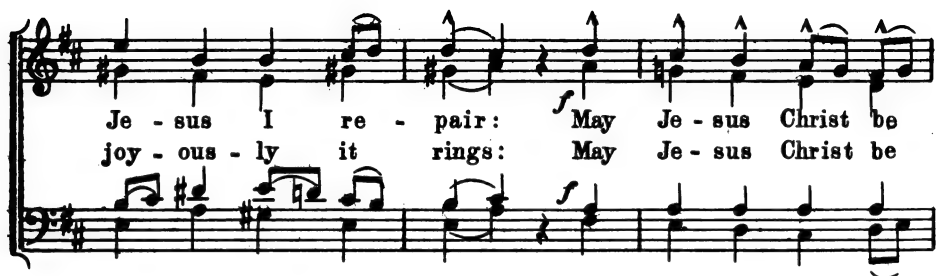
1. When morn - ing gilds the skies, My  
2. The sa - cred min - ster bell, It

## Chorus

heart a - wak - ing cries: May Je - sus Christ be  
peals o'er hill and dell: May Je - sus Christ be

## Solo Voices

praised! A - like at work and prayer: To  
praised! Oh! hark to what it sings: As



3. To Thee, my God above,  
I cry with glowing love:  
May Jesus Christ be praised!  
The fairest graces spring  
In hearts that ever sing:  
||: May Jesus Christ be praised! :||

5. Let earth's wide circle round  
In joyful notes resound:  
May Jesus Christ be praised!  
Let air, and sea, and sky,  
From depth to height reply:  
||: May Jesus Christ be praised! :||

4. To God the Word on high,  
The host of angels cry:  
May Jesus Christ be praised!  
Let mortals, too, upraise  
Their voice in hymns of praise:  
||: May Jesus Christ be praised! :||

6. Be this, while life is mine,  
My canticle divine:  
May Jesus Christ be praised!  
Be this th' eternal song,  
Through all the ages on:  
||: May Jesus Christ be praised! :||

OUR BLESSED LORD  
Crown Him with many Crowns  
Processional

Matthew Bridges

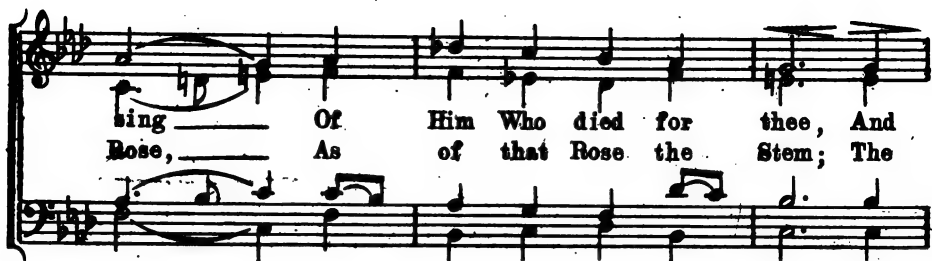
Nicola A. Montani

1808-94  
With expression

1. Crown Him with man - y crowns, The Lamb up - on His  
2. Crown Him the Vir - gin's Son, The God In - car - nate

throne; Hark, how the heav'n - ly an - them drowns All  
born; Whose arm those crim-son tro - phies won, Which

mu - sic but its own: A - wake, my soul, and  
now His Brow a - dorn! Fruit of the Mys - tic



3. Crown Him the Lord of Love:

Behold His Hands and Side,  
Rich Wounds, yet visible above  
In beauty glorified;  
No Angel in the sky  
Can fully bear that sight,  
But downward bends his burning eye  
At mysteries so bright.

4. Crown Him the Lord of peace,

Whose power a sceptre sways  
From pole to pole, that wars may cease,  
Absorbed in prayer and praise:  
His reign shall know no end,  
And round His pierced Feet  
Fair flowers of Paradise extend  
Their fragrance ever sweet.

*(In high hymn)*

*Crown him the Lord  
of years*

*The Potentate of him  
Creator of the rolling  
spheres*

*ineffably sublime  
passed in a sea of light  
whose everlasting waves*

*Reflect His throne - the Infinite!*

5. Crown Him the Lord of heaven,

One with the Father known,  
And the blest Spirit through Him given  
From yonder Triune throne:

All hail, Redeemer, hail!

For Thou hast died for me;  
Thy praise shall never, never fail  
Throughout eternity.

# OUR BLESSED LORD

## Jesus, Lord, be Thou mine own

Mondo, più per me non sei

St. Alphonsus

Tr. Rev. E. Vaughan, C.S.S.R.

Communion Hymn.

Don Lorenzo Perosi

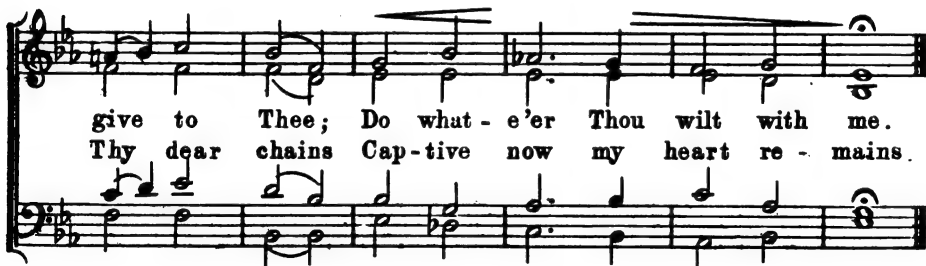
*Moderato*



1. Je - sus Lord, be Thou mine own; Thee I  
2. Life with - out Thy Love would be Death, O



long for, Thee a - lone; All my - self I  
Sove - reign Good, to me; Bound and held by



give to Thee; Do what - e'er Thou wilt with me.  
Thy dear chains Cap - tive now my heart re - mains.

3. Thou, O God, my heart inflame,  
Give that love which Thou dost claim;  
Payment I will ask for none;  
Love demands but love alone.

4. God of beauty, Lord of Light,  
Thy good will is my delight;  
Now henceforth Thy will divine  
Ever shall in all be mine.

OUR BLESSED LORD  
Loving Shepherd of Thy Sheep  
The Good Shepherd

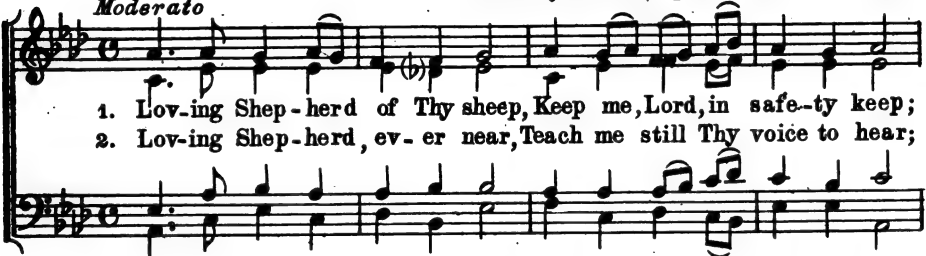
45

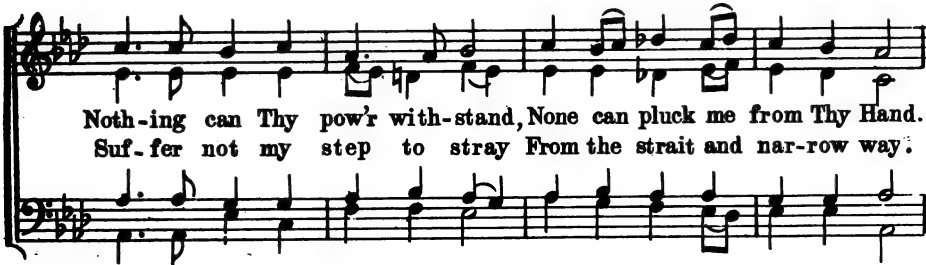
Miss J. E. Leeson (1807-1882)

Processional  
Pastor Amans

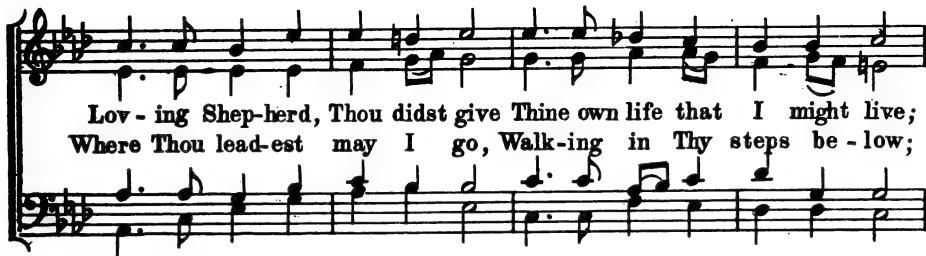
Adaptation of a Litany Melody from  
Catholic Hymntunes (publ. 1819; J. M. Capes)

*Moderato*


- 
1. Lov-ing Shep-herd of Thy sheep, Keep me, Lord, in safe-ty keep;
  2. Lov-ing Shep-herd, ev-er near, Teach me still Thy voice to hear;



Noth-ing can Thy pow'r with-stand, None can pluck me from Thy Hand.  
Suf-fer not my step to stray From the strait and nar-row way.



Lov-ing Shep-herd, Thou didst give Thine own life that I might live;  
Where Thou lead-est may I go, Walk-ing in Thy steps be-low;



May I love Thee day by day, Glad-ly Thy sweet Will o-bey.  
Then be-fore Thy Fa-ther's throne, Je-sus, claim me for Thine own.



# THE BLESSED SACRAMENT

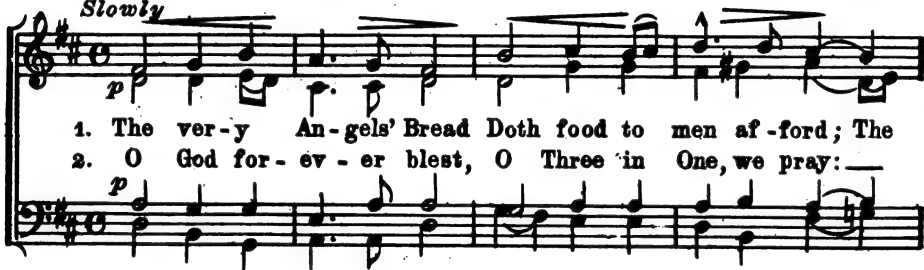
## The Very Angels' Bread

Panis Angelicus

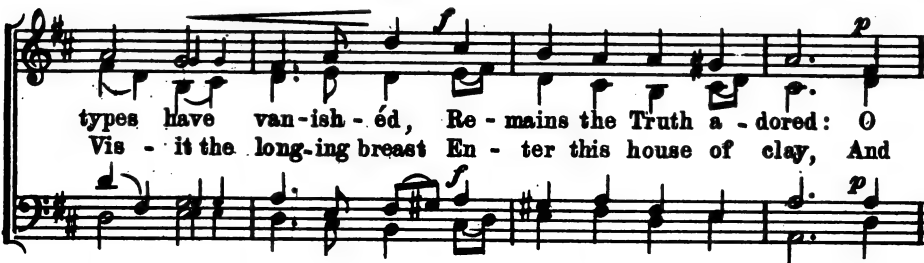
Tr. by Rt. Rev. Magr H. T. Henry Litt. D.

P. Meurers

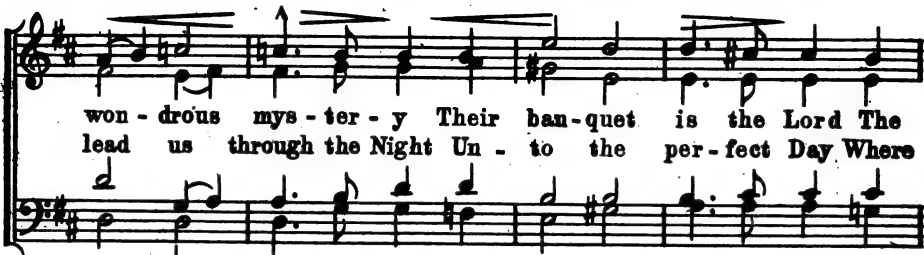
*Slowly*



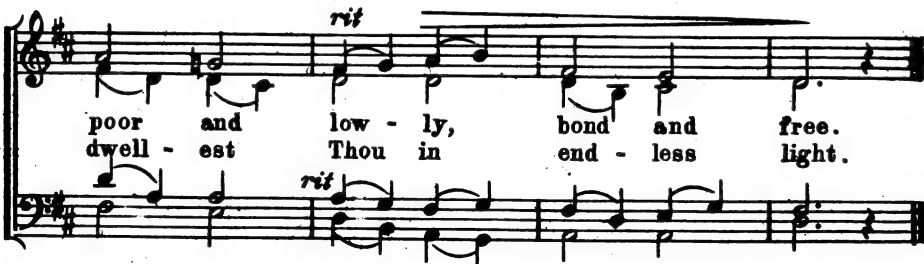
1. The ver-y An-gels' Bread Doth food to men af-ford; The  
2. O God for-ev-er blest, O Three in One, we pray:



types have van-ish-ed, Re-mains the Truth a-dored: O  
Vis-it the long-ing breast En-ter this house of clay, And



won-drous mys-ter-y Their ban-quet is the Lord The  
lead us through the Night Un-to the per-fect Day Where



poor and low-ly, bond and free.  
dwell-est Thou in end-less light.

## Soul of my Saviour

Anima Christi

L. Dobici

*Slowly: with devotion**pp*

1. Soul of my Sav-iour sanc-ti-fy my breast, Bod-y of  
 2. Strength and pro-tec-tion may His Pas-sion be, O bles-sed

*pp*

Christ, be Thou my sav-ing guest; Blood of my Sav-iour  
 Je-sus, hear and an-swer me; Deep in Thy Wounds, Lord,

bathe me in Thy Tide; Wash me, ye wa-ters gushing from His Side.  
 hide and shel-ter me; So shall I nev-er, nev-er part from Thee.

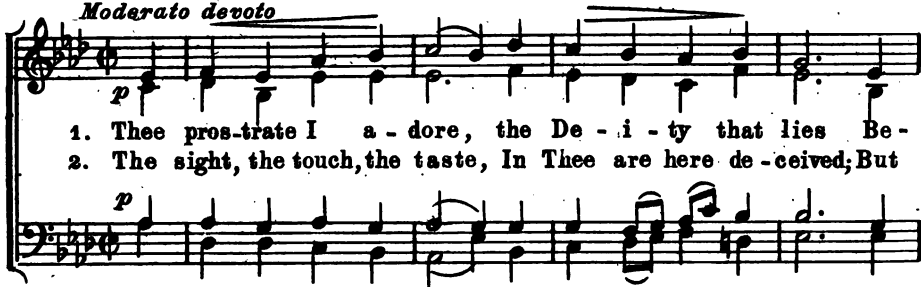
3. Guard and defend me from the foe malign;  
 In death's drear moments make me only Thine;  
 Call me and bid me come to Thee on high,  
 Where I may praise Thee with Thy Saints for aye.

THE BLESSED SACRAMENT  
**Thee prostrate I adore**  
 (Adoro Te devòte)  
 St. Thomas Aquinas

Translated by Father Aylward, O.P.

Nicola A. Montani

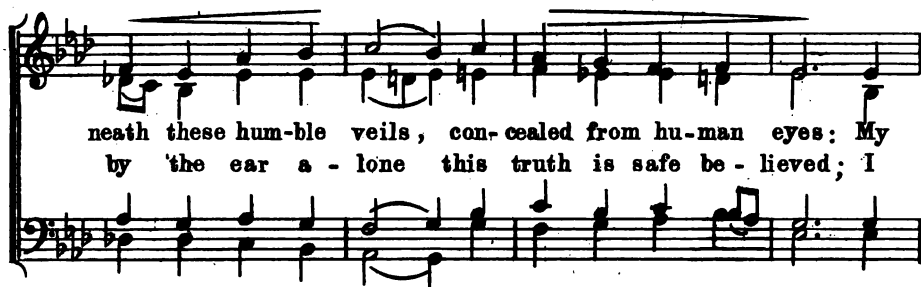
*Moderato devoto*



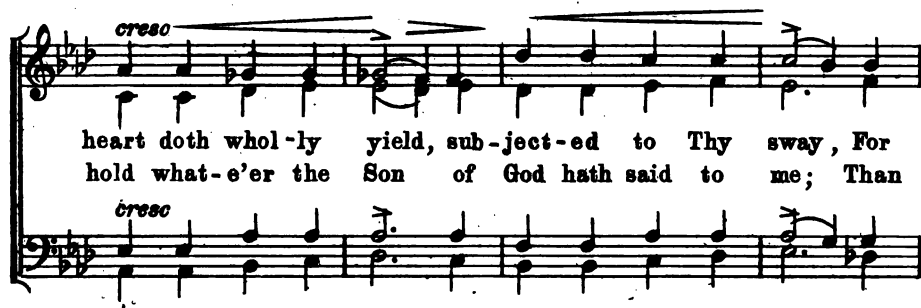
*p*

1. Thee pros-trate I a-dore, the De-i-ty that lies Be-  
 2. The sight, the touch, the taste, In Thee are here de-ceived; But

*p*



neath these hum-ble veils, con-cealed from hu-man eyes: My  
 by the ear a-lone this truth is safe be-lieved; I

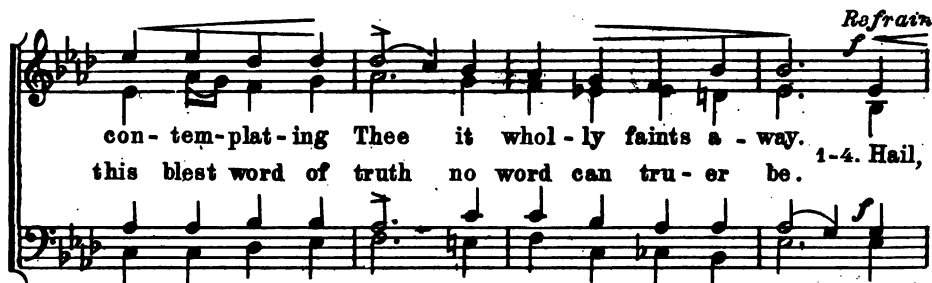


*cresc*

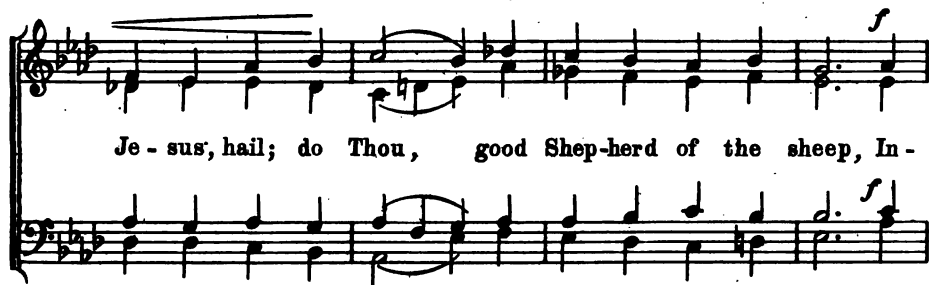
heart doth whol-ly yield, sub-ject-ed to Thy sway, For  
 hold what-e'er the Son of God hath said to me; Than

*cresc*

*Refrain*



con-tem-plat-ing Thee it whol-ly faints a-way.  
 this blest word of truth no word can tru-er be. 1-4. Hail,



Je-sus, hail; do Thou, good Shep-herd of the sheep, In-



crease in all true hearts the faith they fond-ly keep.

3. I see not with mine eyes, Thy Wounds, as Thomas saw;  
 Yet own Thee for my God with equal love and awe;  
 Oh grant me, that my faith may ever firmer be,  
 That all my hope and love may still repose in Thee.  
 Hail, Jesus; hail, etc.

4. Memorial sweet, that shows the death of my dear Lord;  
 Thou living bread, that life dost unto man afford;  
 Oh grant, that this my soul may ever live on Thee,  
 That Thou mayst evermore its only sweetness be.  
 Hail, Jesus, hail, etc.

# THE BLESSED SACRAMENT

## Jesus, gentlest Saviour

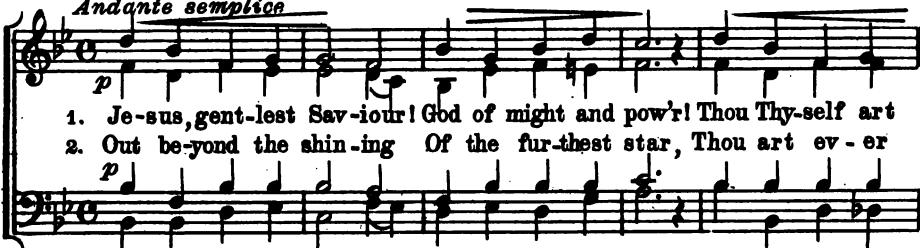
### Thanksgiving after Communion

For additional Communion Hymns see Nos. 41, 44, 51, 54, 128 to 131.

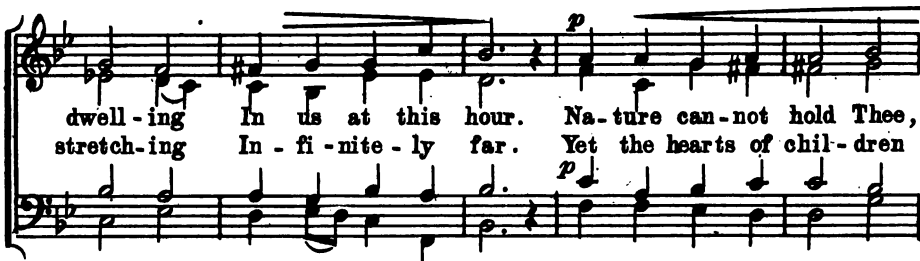
Father Faber

Nicola A. Montani

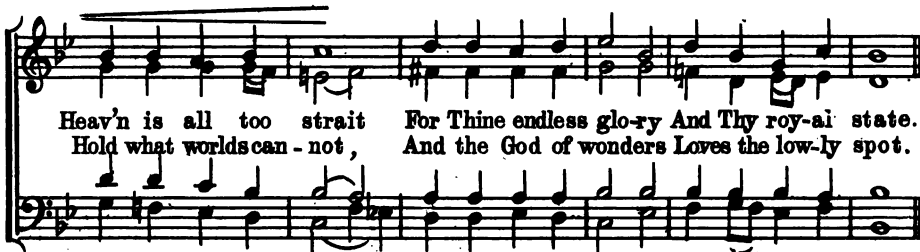
*Andante semplice*



1. Je-sus, gent-lest Sav-iour! God of might and pow'r! Thou Thy-self art  
 2. Out be-yond the shin-ing Of the fur-thest star, Thou art ev-er



dwel-ling In us at this hour. Na-ture can-not hold Thee,  
 stretch-ing In-fi-nite-ly far. Yet the hearts of chil-dren



Heav'n is all too strait For Thine endless glo-ry And Thy roy-al state.  
 Hold what worldscan-not, And the God of wonders Loves the low-ly spot.

3 Oh, how can we thank Thee  
 For a gift-like this, —  
 Gift that truly maketh  
 Heav'n's eternal bliss!  
 Ah! when wilt Thou always  
 Make our hearts Thy home?  
 We must wait for Heaven —  
 Then the day will come.

4. Now at least we'll keep Thee  
 All the time we may; —  
 But Thy grace and blessing  
 We will keep away.  
 When our hearts Thou leavest,  
 Worthless though they be,  
 Give them to Thy Mother  
 To be kept for Thee.

# THE BLESSED SACRAMENT

## The Word, descending from above

50

Verbum supernum predians  
St. Thomas Aquinas

Translated by the Rev. E. Caswall

Nicola A. Montani

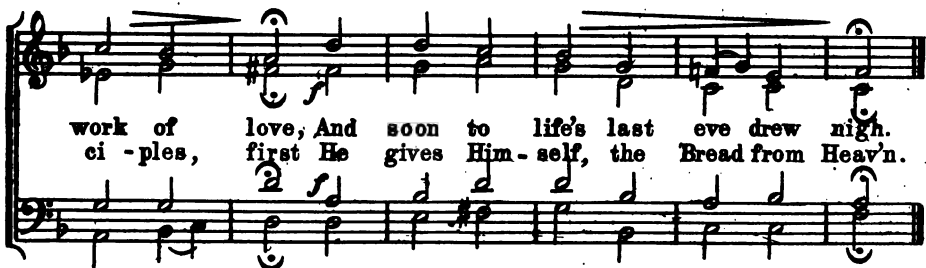
*Non troppo lento*



1. The Word, de - scend - ing from a - bove, Though  
2. He short - ly to a death ac - cursed By



with the Fa - ther still on high, Went forth up - on His  
a dis - ci - ple shall be giv'n; But, to His twelve dis -



work of love, And soon to life's last eve drew nigh.  
ci - ples, first He gives Him - self, the Bread from Heav'n.

- |   |   |
|---|---|
| 3. Himself in either kind He gave;<br>He gave His Flesh, He gave His Blood;<br>Of flesh and blood all men are made;<br>And He of man would be the Food. | 4. At birth our Brother He became;<br>At meat Himself as food He gives;<br>To ransom us He died in shame;<br>As our reward, in bliss He lives.            |
| 5. O saving Victim! open wide<br>The gate of Heav'n to man below!<br>Sore press our foes from every side;<br>Thine aid supply, Thy strength bestow.     | 6. To Thy great Name be endless praise,<br>Immortal Godhead, One in Three!<br>Oh, grant us endless length of days,<br>In our true native land, with Thee! |

THE BLESSED SACRAMENT  
**Hail to Thee! true Body**  
Ave Verum Corpus

Translated by Father Caswall

J. F. Kloss  
Arr. by N. A. M.

*Con anima*

*p* Hail to Thee, true Bod - y, sprung From the

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo/mood is marked 'Con anima' and the dynamics start with a piano (*p*) marking.

Vir - gin Ma - ry's womb! The same that on the Cross was

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics 'Vir - gin Ma - ry's womb! The same that on the Cross was' are written below the notes.

hung, And bore for man the bit - ter doom!

The third system of musical notation, concluding the phrase. The lyrics 'hung, And bore for man the bit - ter doom!' are written below the notes.

Thou, Whose Side was pierc'd, and flow'd Both with wa - ter

and with blood; Suf - fer us to taste of Thee,

*Slower*  
*pp*  
In our life's last ag - o - ny. Son of Ma - ry,

*rall*  
Je - sus blest! Sweet - est, gen - tlest, ho - li - est!



## Sing, my tongue. the Saviour's glory

Pange Lingua gloriosi

Tr. Rev. E. Caswall

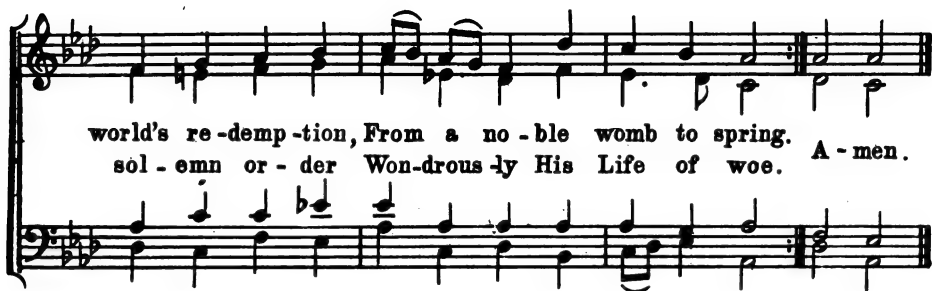
M. Haydn

1. Sing, my tongue, the Sav - iour's glo - ry, Of His Flesh the  
2. Of a pure and spot - less Vir - gin Born for us on

*p*

mys - t'ry sing; Of the Blood all price ex - ceed - ing,  
earth be - low, He, as Man, with man con - vers - ing,

Shed by our im - mor - tal King, Des - tined, for the  
Stayed, the seeds of truth to sow; Then He closed in



3. On the night of that Last Supper,  
Seated with His chosen band,  
He the Paschal victim eating,  
First fulfils the Law's command;  
Then, as Food to His Apostles  
Gives Himself with His own Hand.
4. Word made Flesh, the bread of nature  
By His word to Flesh He turns;  
Wine into His Blood He changes:-  
What though sense no change discerns?  
Only be the heart in earnest,  
Faith her lesson quickly learns.

*Tantum ergo Sacramentum.*

5. Down in adoration falling,  
Lo! the sacred Host we hail;  
Lo! o'er ancient forms departing,  
Newer rites of grace prevail;  
Faith for all defects supplying,  
Where the feeble senses fail.
- 6 To the Everlasting Father,  
And the Son who reigns on high,  
With the Holy Ghost proceeding  
Forth from Each eternally,  
Be salvation, honor, blessing,  
Might, and endless majesty. Amen.

## Jesus, my Lord, my God, my All

Father Faber

Nicola A. Montani

*Slowly*

*p*

1. Je - sus, my Lord, my God, my All!  
2. Had I but Ma - ry's sin - less heart

How can I love Thee as I ought? And how re -  
To love Thee with, my dear - est King! Oh, with what

*p*

vere this won - drous gift, So far sur - pass - ing  
bursts of fer - vent praise Thy good - ness, Je - sus!

Refrain

1st time *pp* 2d time *f*

hope or thought? 1-4. Sweet Sa-cra - ment! we Thee a -  
would I sing!

(Repeat Refrain *ad lib.*)

dore! Oh, make us love Thee more and more.

3. Thy Body, Soul, and Godhead, all!  
O mystery of love divine!  
I cannot compass all I have,  
For all Thou hast and art are mine.

(Refrain) ||: Sweet Sacrament etc. :||

4. Sound, sound His praises higher still,  
And come, ye angels, to our aid;  
'Tis God! 'tis God! the very God,  
Whose pow'r both man and angels made!

(Refrain) ||: Sweet Sacrament etc. :||

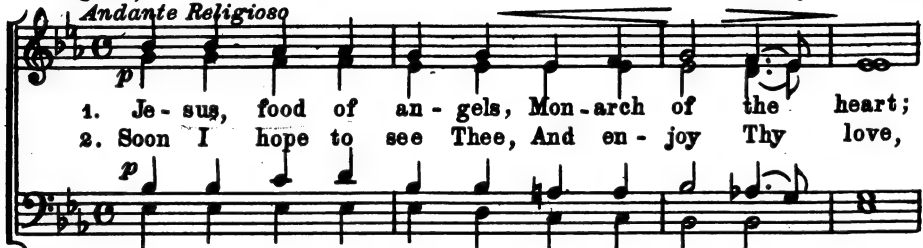
## THE BLESSED SACRAMENT

## Jesus, Food of Angels

Communion Hymn

Partendo dal Mondo

St. Alphonsus

Translated by Father  
E. Vaughan, C. S. S. R.Ch. Gounod  
Arr. by N. A. M.*Andante Religioso*


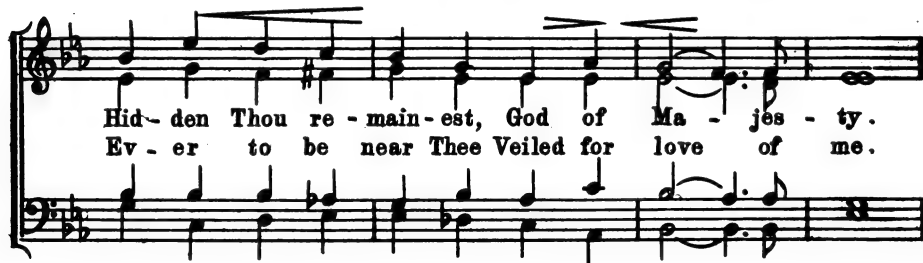
1. Je - sus, food of an - gels, Mon - arch of the heart;  
2. Soon I hope to see Thee, And en - joy Thy love,



Oh, that I could nev - er From Thy Face de - part!  
Face to face, sweet Je - sus, In Thy Heav'n a - bove.



Yes, Thou ev - er dwel - lest Here for love of me,  
But on earth an ex - ile My de - light shall be



Hid - den Thou re - main - est, God of Ma - jes - ty.  
Ev - er to be near Thee Veiled for love of me.

THE BLESSED SACRAMENT  
O Jesus Christ, remember

55

Gesù Sacramentato

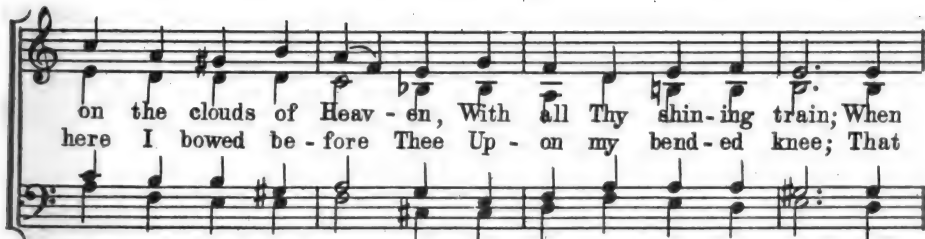
Father Caswall

Nicola A. Montani

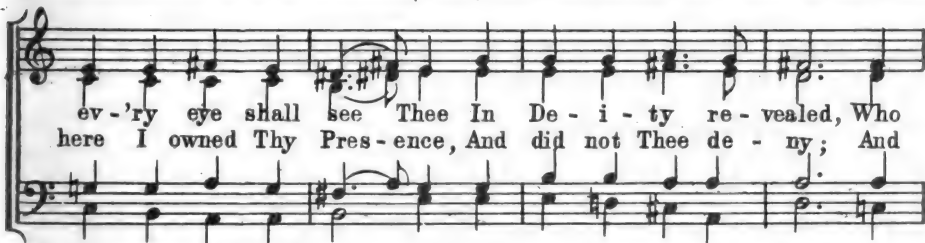
*With devotion*




1. O Je - sus Christ, re - mem - ber, When Thou shalt come a - gain, Up -  
2. Re - mem - ber then, O Sav - iour, I sup - pli - cate of Thee, That



on the clouds of Heav - en, With all Thy shin - ing train; When  
here I bowed be - fore Thee Up - on my bend - ed knee; That



ev - 'ry eye shall see Thee In De - i - ty re - vealed, Who  
here I owned Thy Pres - ence, And did not Thee de - ny; And



now up - on this al - tar In si - lence art con - cealed;  
glo - ri - fied Thy great - ness, Though hid from hu - man eye.

3. Accept Divine Redeemer,  
The homage of my praise;  
Be Thou the light and honor  
And glory of my days;  
Be Thou my consolation  
When death is drawing nigh;  
Be Thou my only treasure  
Through all eternity.

Copyright 1920 by N. A. M.

**Wondrous love that cannot falter**

(Hymn of the Association of Perpetual Adoration)

Tr. Rt. Rev. Msgr H.T. Henry

Ch. Gounod  
Arr. by N. A. M.*Andante con espressione*

*p*

1. Won-drous love that can - not fal-ter! Je-sus in the  
2. An-gel hosts are hushed in won-der And a-dore with

Host doth dwell Day and night up-on the Al-tar  
fold-ed wings: For the low-ly Spe-cies un-der,

**Refrain**

Near to those He loves so well.  
Hid-den lies the King of Kings. 1-6. Low in end-less



3. Tho' the Heavenly choir rejoices  
Praise to sing-- His loving ear  
Seeks the tribute of our voices:  
'Tis for us He waiteth here!  
Refrain. Low etc.

4. All He hath in highest Heaven  
Veiled in the Host we see:  
And to us the care is given  
Of His wondrous poverty.  
Refrain. Low etc.

5. Bread of Angels! who can measure  
All it means? this daily food?  
And the daily granted treasure  
Of His sacrificial Blood?  
Refrain. Low etc.

6. Bending low in adoration,  
Ever constant let us be,  
Making Jesus Reparation  
For the world's inconstancy.  
Refrain. Low etc.

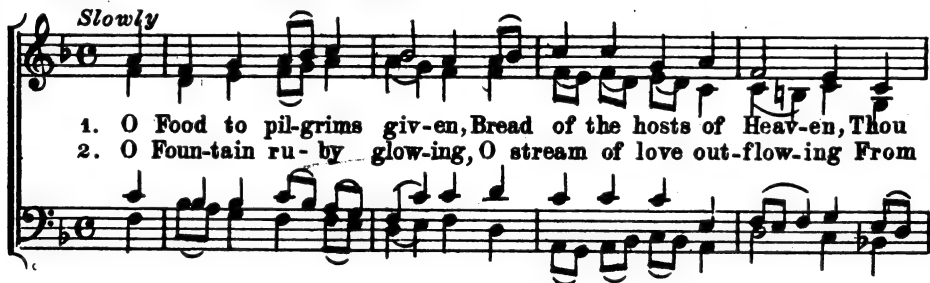


THE BLESSED SACRAMENT  
**O Food to Pilgrims Given**  
 O Esca Viatorum

17th Century  
 Translated by Rt. Rev. Msgr. H. T. Henry, Litt. D.

H. Isaak (1493)  
 Harmonized by J. S. Bach

*Slowly*



1. O Food to pil-grims giv-en, Bread of the hosts of Heav-en, Thou  
 2. O Foun-tain ru-by glow-ing, O stream of love out-flow-ing From



Man-na of the sky! Feed with the bles-sed sweet-ness, Of  
 Je-sus' pier-céd Side! This thought a-lone shall bless us This



Thy di-vine com-plete-ness The hearts that for Thee sigh.  
 one de-sire pos-sess us, To drink of Thy sweet tide.

3. We love Thee, Jesu tender  
 Who hid'st Thine awful splendor  
 Beneath these veils of grace:  
 O let the veils be riven,  
 And our clear eye in heaven  
 Behold Thee face to face!

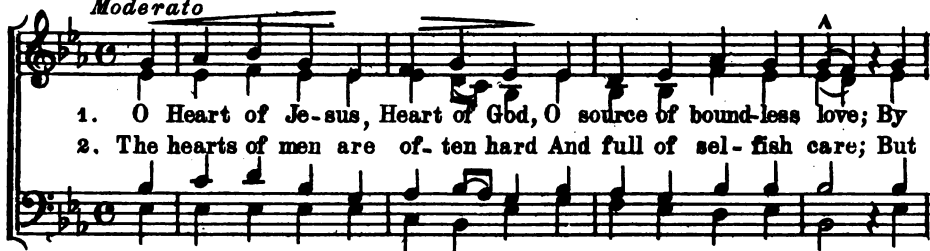
THE SACRED HEART  
O Heart of Jesus, Heart of God

58

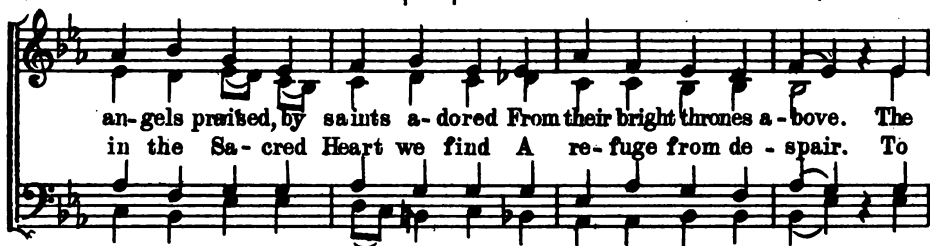
Lady G. Fullerton

Nicola A. Mortani

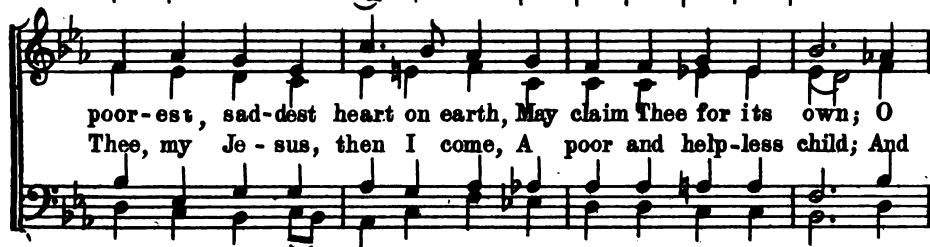
*Moderato*



1. O Heart of Je-sus, Heart of Gbd, O source of bound-less love; By  
2. The hearts of men are of- ten hard And full of sel- fish care; But



an-gels praised, by saints a-dored From their bright thrones a-bove. The  
in the Sa- cred Heart we find A re- fuge from de- spair. To



poor- est, sad- dest heart on earth, May claim Thee for its own; O  
Thee, my Je- sus, then I come, A poor and help- less child; And



burn- ing, throb- ing Heart of Christ, Too late, too lit- tle known.  
on Thine own words "Come to Me," My on- ly hope I build.

3. The world is cold, and life is sad,  
I crave this blessed rest  
Of those who lay their weary heads  
Upon Thy sacred Breast.  
For love is stronger far than death,  
And who can love like Thee,  
My Saviour, Whose appealing Heart  
Broke on the Cross for me?

## Sacred Heart of Jesus, fount of love

From a Slovak Hymnal  
Arr. by N.A.M.

*Slowly*

*p*  
1. Sa-cred Heart of Je-sus, fount of love and mer-cy, To -

2. Sa-cred Heart of Je-sus! make us know and love Thee, Un -

*p*  
day we come Thy bless-ing to im-plore; Oh, touch our  
fold to us the treas-ures of Thy grace, That so our

hearts, so cold and so un-grate-ful, And make them, Lord, Thine  
hearts, from things of earth up-lift-ed, May long a-lone to

# Refrain



3. Sacred Heart of Jesus! make us pure and gentle,  
And teach us how to do Thy blessed will;  
To follow close the print of Thy dear footsteps,  
And when we fall— Sacred Heart, oh, love us still.  
Refrain. Sacred Heart, etc.

4. Sacred Heart of Jesus! bless all hearts that love Thee,  
And may Thine own Heart ever blessed be;  
Bless us, dear Lord, and bless the friends we cherish,  
And keep us true to Mary and to Thee.  
Refrain. Sacred Heart, etc.

## THE SACRED HEART

## ✱ Jesus, Creator of the world

(Auctor beate sæculi)

Unison or two-part chorus

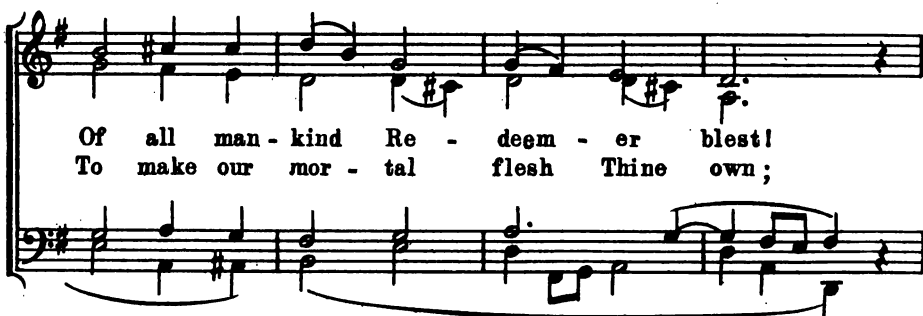
Translated by Father Caswall

J. d' Hooghe

*Andantino*



1. Je - sus, Cre - a - tor of the world! (Organ)  
2. Thee, Sav - iour, love a - lone con - strain'd



Of all man - kind Re - deem - er blest!  
To make our mor - tal flesh Thine own;



True God of God! in Whom we see (Organ)  
And as a sec - ond Ad - am come,



3. That self-same love that made the sky,  
Which made the sea, and stars, and earth,  
Took pity on our misery,  
And broke the bondage of our birth.
4. O Jesu! in Thy Heart divine  
May that same love forever glow,-  
For ever mercy to mankind  
From that exhaustless fountain flow.
5. For this Thy Sacred Heart was pierced,  
And both with Blood and Water ran;  
To cleanse us from the stains of guilt,  
And be the hope of strength of man.
6. To God the Father, and the Son,  
All praise, and power, and glory be;  
With thee, O holy Paraclete,  
Henceforth through all eternity.

## To Jesus' Heart all burning

Aloys Schlör

Nicola A. Montani

*Slowly*

1. To Je - sus' Heart, all burn - ing With fer - vent love for  
 2. Too true I have for - sak - en Thy love by wil - ful

men, My heart with fond - est yearn - ing Shall  
 sin; Yet now let me be tak - en Back

*Refrain*

raise its joy - ful strain.  
 by Thy grace a - gain. 1-5. While a - ges course a -

long, Blest be with loud - est song The

Sa - cred Heart of Je - sus By ev - 'ry heart and tongue!

3. As Thou art meek and lowly,  
 And ever pure of heart,  
 So may my heart be wholly  
 Of Thine the counterpart.  
 While ages, etc.

4. O that to me were given  
 The pinions of a dove,  
 I'd speed aloft to Heaven,  
 My Jesus' love to prove.  
 While ages, etc.

5. When life away is flying,  
 And earth's false glare is done;  
 Still, Sacred Heart, in dying  
 I'll say I'm all thine own.  
 While ages, etc.

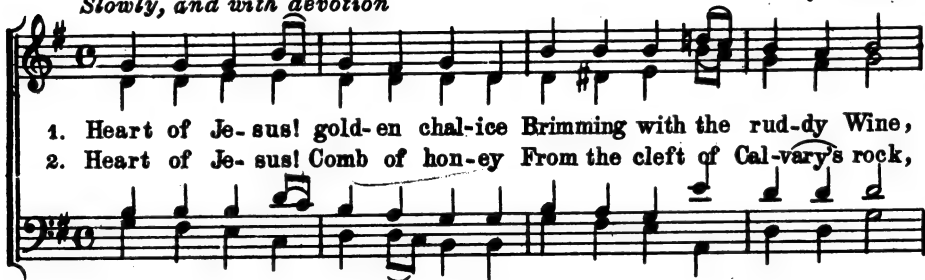


# THE SACRED HEART

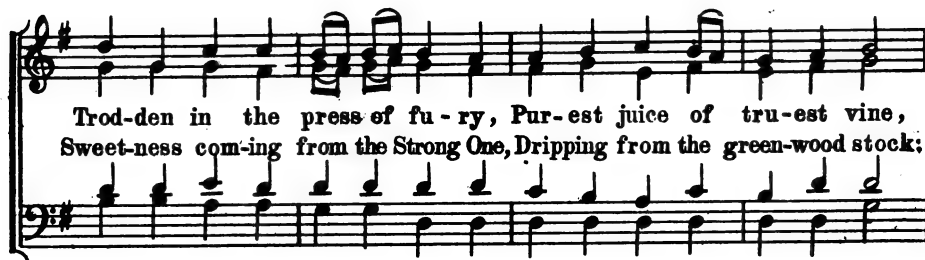
## Heart of Jesus! golden chalice

### Processional

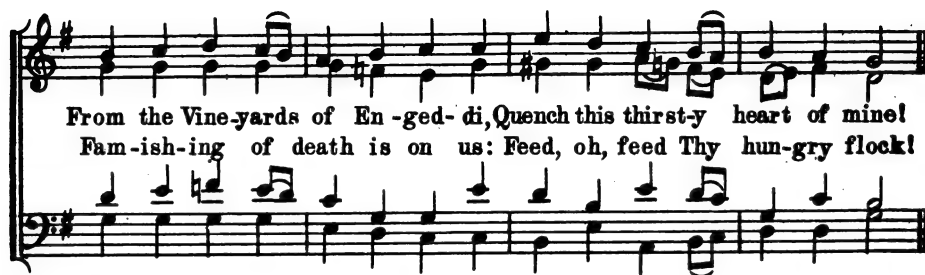
Bishop Casartelli

Ch. Gounod  
Arr. by N. A. M.*Slowly, and with devotion*


1. Heart of Je-sus! gold-en chal-ice Brimming with the rud-dy Wine,  
2. Heart of Je-sus! Comb of hon-ey From the cleft of Cal-vary's rock,



Trod-den in the press of fu-ry, Pur-est juice of tru-est vine,  
Sweet-ness com-ing from the Strong One, Dripping from the green-wood stock;



From the Vine-yards of En-ged-di, Quench this thirst-y heart of mine!  
Fam-ish-ing of death is on us: Feed, oh, feed Thy hun-gry flock!

3. Heart of Jesus! Rose of Sharon  
Glistening with the dew of tears,  
All among the thorny prickles  
Lo! Thy blood-stained Head appears!  
Spread Thy fragrance all around us,  
Sweetly lulling all our fears!

4. Heart of Jesus! broken Vial  
Full of precious spikenard!  
Alabaster vase of ointment!  
See, our souls are sore and hard:  
Let Thy healing virtue touch them,  
And from sin's corruption guard!

THE SACRED HEART  
To Christ, the Prince of Peace

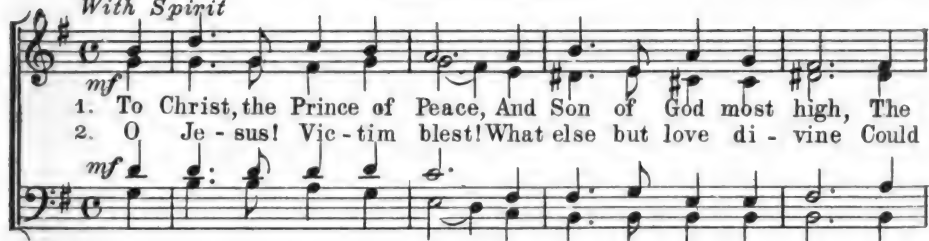
63

Tr. Rev. E. Caswall

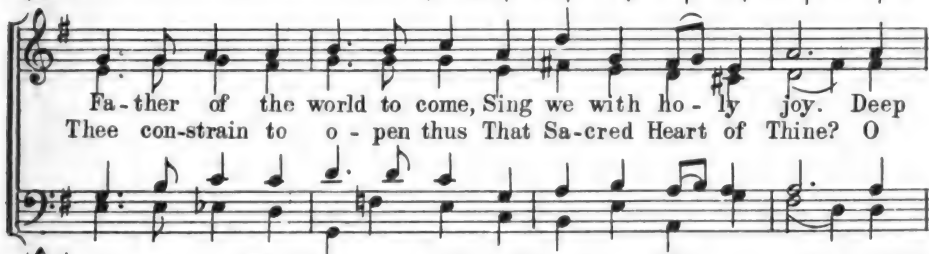
Processional  
*Summi Parentis filio*

Nicola A. Montani

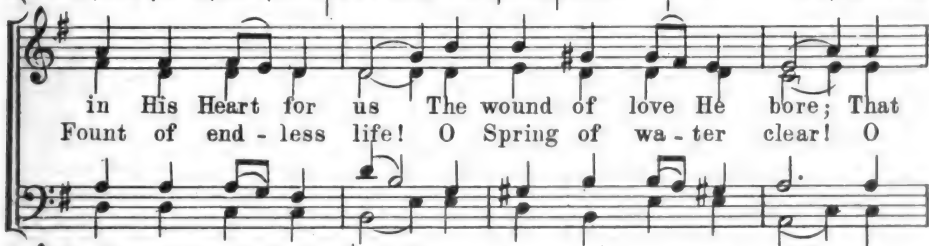
*With Spirit*



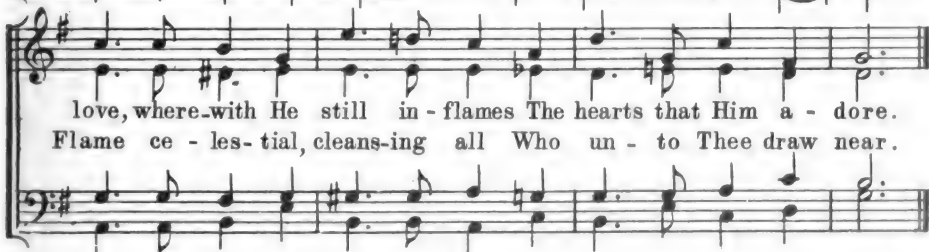
*mf*  
1. To Christ, the Prince of Peace, And Son of God most high, The  
2. O Je - sus! Vic - tim blest! What else but love di - vine Could



*mf*  
Fa - ther of the world to come, Sing we with ho - ly joy. Deep  
Thee con - strain to o - pen thus That Sa - cred Heart of Thine? O



in His Heart for us The wound of love He bore; That  
Fount of end - less life! O Spring of wa - ter clear! O



love, where with He still in - flames The hearts that Him a - dore.  
Flame ce - les - tial, cleans - ing all Who un - to Thee draw near.

3. Hide me in Thy dear Heart,  
For thither do I fly;  
There seek Thy grace through life, in death  
Thine immortality.  
Praise to the Father be,  
And sole-begotten Son,  
Praise, Holy Paraclete, to Thee,  
While endless ages run.

# THE SACRED HEART

## O Heart of Jesus, purest Heart

(Cor Jesu, Cor purissimum)

Translated by Father M. Russell, S. J.

Traditional Melody

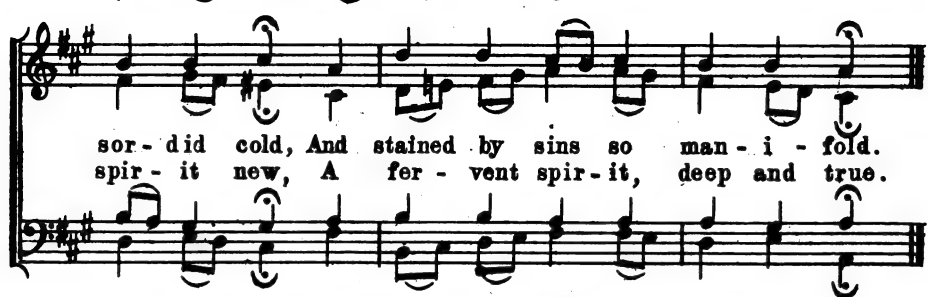
*Con anima*



1. O Heart of Je - sus, pur - est Heart, A  
2. Take from me, Lord, this te - pid will, Which



Shrine of ho - li - ness Thou art; Cleanse Thou, my heart, so  
doth Thy Heart with loath-ing fill; And then in-fuse a



sor - did cold, And stained by sins so man - i - fold.  
spir - it new, A fer - vent spir - it, deep and true.

3. Most humble Heart of all that beat,  
Heart full of goodness, meek and sweet,  
Give me a heart more like to Thine,  
And light the flame of love in mine.

4. But, ah, were e'en my heart on fire  
With all the seraphim's desire,  
Till love a conflagration proved,  
Not yet wouldst Thou enough be loved.

# THE SACRED HEART

## O dearest Love divine

65

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

*Andante devoto*

*p*

1. O dear-est Love di-vine, My heart to Thee I give, Ex-  
 2. Who can re-quite the love Shown in the won-drous plan, Where-

*p*

chang-ing it for Thine, That Thou in me may'st live. Most  
 by the God a-bove For me be-came a Man? Thou

lov-ing and most meek, Hearts on-ly dost Thou seek: O  
 say'st "Give Me Thy heart!" With it I free-ly part Hop-

may my heart but prove A love like Thine, sweet Love!  
 ing that it may prove A love like Thine, sweet Love!

3. Thy Heart is opened wide  
 That, freely entering in,  
 I may Thy guest abide,  
 And newer life begin.  
 This doest Thou, to gain  
 My love, and e'er retain:  
 O may my answer prove  
 A love like Thine, sweet Love!

4. Here in Thy Heart I find  
 A haven of sweet rest,  
 An ever-quiet mind,  
 A mansion of the Blest.  
 Rock that was cleft for me,  
 Behold, I fly to Thee,  
 Like a world-weary dove,  
 Home to its mated Love!

# THE SACRED HEART

## Sacred Heart! in accents burning

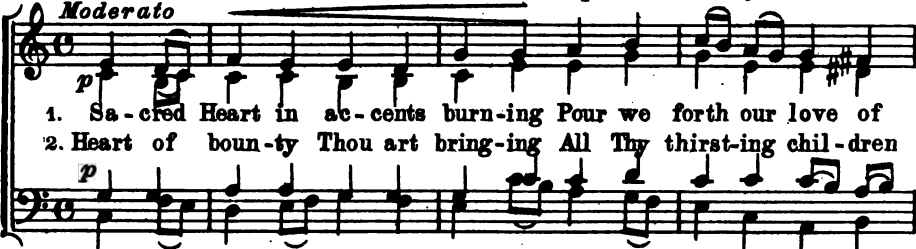
### Sacred Song

Eleanor C. Donnelly \*


Ch. Gounod

Adapted and arr. by N. A. Montani

*Moderato*



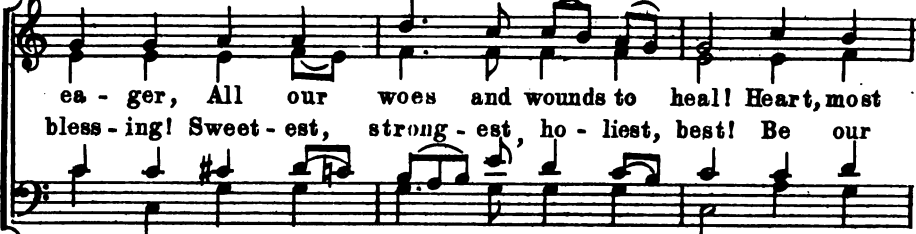
1. Sa - cred Heart in ac - cents burn - ing Pour we forth our love of  
2. Heart of boun - ty Thou art bring - ing All Thy thirst - ing chil - dren



Thee; Here our hopes and here our yearn - ings Meet and  
here, Where the liv - ing wa - ters spring - ing Tell of



min - gle ten - der - ly. Heart of mer - cy ev - er  
hope and com - fort near. O Thou Source of ev - 'ry



ea - ger, All our woes and wounds to heal! Heart, most  
bless - ing! Sweet - est, strong - est, ho - liest, best! Be our

\* By permission

pa-tient, Heart most pure! To our souls, Thy depths re -  
treas-ure here on earth, And in Heav'n be Thou our

Refrain

veal.  
rest. Sa - cred Heart of our Re - deem - er! Pierced with

love on Cal - va - ry! Heart of Je - sus ev - er lov - ing, Make us

burn with love of Thee! Praise to Thee! O Sa - cred Heart!

# THE SACRED HEART

## All ye who seek a comfort sure

(Old Office of the Sacred Heart)

Translated by Father Caswall

Nicola A. Montani

*Maestoso*

1. All ye who seek a com-fort sure In trouble and dis-tress, What-  
 2. Ye hear how kind-ly He in-vites; Ye hear His words so blest: "All

ev-er sor-row vex the mind, Or guilt the soul op-press: Je-  
 ye that la-bor, come to Me, And I will give you rest? What

sus, Who gave Him-self for you Up-on the Cross to die, O -  
 meek-er than the Sav-iour's Heart? As on the Cross He lay; It

pens to you His sa-cred Heart; Oh, to that Heart draw nigh!  
 did His mur-der-ers for-give, And for their par-don pray.

3. O Heart! Thou joy of Saints on high,  
 Thou Hope of sinners here!  
 Attracted by those loving words,  
 To Thee I lift my prayer.  
 Wash Thou my wounds in that dear Blood  
 Which forth from Thee doth flow,  
 New grace, new hope inspire; a new  
 And better heart bestow.

THE SACRED HEART  
A Message from the Sacred Heart

68

Father M. Russell

Nicola A. Montani

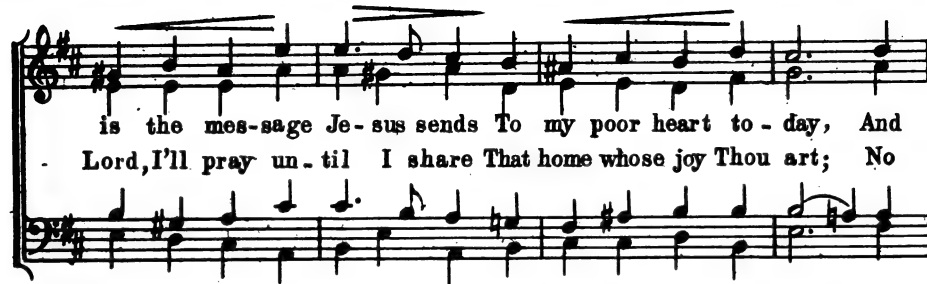
*Allegro Moderato*



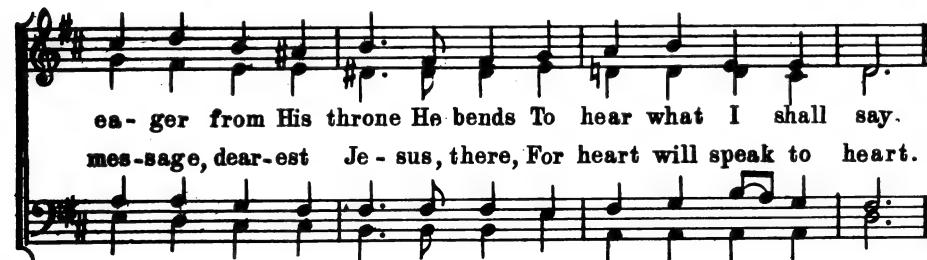
1. A mes-sage from the Sa-cred Heart; What may its mes-sage be? "My  
2. A mes-sage to the Sa-cred Heart; Oh, bear it back with speed: "Come,



child, My child, give Me thy heart. My Heart has bled for thee." This  
Je - sus, reign with- in my heart. Thy Heart is all I need." Thus,



is the mes-sage Je - sus sends To my poor heart to - day, And  
Lord, I'll pray un - til I share That home whose joy Thou art; No



ea - ger from His throne He bends To hear what I shall say.  
mes-sage, dear-est Je - sus, there, For heart will speak to heart.



## There is an everlasting home

M. Bridges

M. Mattoni

*Slowly*  
  
 1. There is an ev - er - last - ing home Where con - trite souls may  
 2. It was a cleft of match - less love O - pen'd when He had

*p*  
  
 hide, Where death and dan - ger dare not come - The Sav - iour's Side.  
 died: When mer - cy hailed in worlds a - bove That wound - ed Side.

3. Hail, Rock of Ages, pierced for me,  
 The grave of all my pride;  
 Hope, peace and heaven are all in Thee,  
 Thy sheltering Side.
4. There issued forth a double flood,  
 The sin-atoning tide,  
 In streams of water and of blood  
 From that dear Side.
5. There is the only fount of bliss,  
 In joy and sorrow tried;  
 No refuge for the heart like this -  
 A Saviour's Side.
6. Thither the Church, through all her days  
 Points as a faithful guide;  
 And celebrates with ceaseless praise  
 That spear-pierced Side.
7. There is the golden gate of heaven,  
 An entrance for the Bride,  
 Where the sweet crown of life is given  
 Through Jesus' Side.

## Hail, Rock of Ages

(From the Hymn "There is an everlasting home" No 69)

M. Bridges

Nicola A. Montani

*Moderato (alla breve)*

1. Hail, Rock of A - ges, pierced for me, The grave of  
 2. There is - sued forth a dou - ble flood, The sin a -

all my pride: — Hope, peace and heav'n are  
 ton - ing tide, — In streams of wa - ter

all in Thee, Thy shel - tering Side. —  
 and of blood From That dear Side. —

3. There is the only fount of bliss, 4. There is the golden gate of heav'n,  
 In joy and sorrow tried; An entrance for the Bride,  
 No refuge for the heart like this— Where the sweet crown of life is giv'n,  
 A Saviour's Side. Through Jesus' Side.

## THE PRECIOUS BLOOD

## Hail, Jesus, hail!

(Viva! Viva! Gesù)

From the Italian by Father Faber

Nicola A. Montani

*Con Spirito*

1. Hail, Je - sus, hail! Who for my sake Sweet  
2. To end - less a - ges let us praise The

The first system of the musical score is written on two staves, treble and bass clef, in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Con Spirito'. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves, with two verses. The first verse starts with '1. Hail, Je - sus, hail! Who for my sake Sweet' and the second verse starts with '2. To end - less a - ges let us praise The'. The music consists of eighth and quarter notes, with some rests.

Blood from Ma - ry's veins didst take, And shed it all for  
Pre - cious Blood, whose price could raise The world from wrath and

The second system of the musical score continues the melody and bass line from the first system. The lyrics are 'Blood from Ma - ry's veins didst take, And shed it all for' on the first line and 'Pre - cious Blood, whose price could raise The world from wrath and' on the second line. The music continues with eighth and quarter notes.

me; Oh, bless - ed be my Sav - iour's Blood, My  
sin; Whose streams our in - ward thirst ap - pease, And

The third system of the musical score continues the melody and bass line. The lyrics are 'me; Oh, bless - ed be my Sav - iour's Blood, My' on the first line and 'sin; Whose streams our in - ward thirst ap - pease, And' on the second line. The music continues with eighth and quarter notes.



3. Oh, to be sprinkled from the wells  
 Of Christ's own Sacred Blood, excels  
 Earth's best and highest bliss;  
 The ministers of wrath divine  
 Hurt not the happy hearts that shine  
 ||: With those red drops of His! :||

4. Ah! there is joy amid the Saints,  
 And hell's despairing courage faints  
 When this sweet song we raise:  
 Oh, louder then, and louder still,  
 Earth with one mighty chorus fill,  
 ||: The Precious Blood to praise! :||

## THE PRECIOUS BLOOD

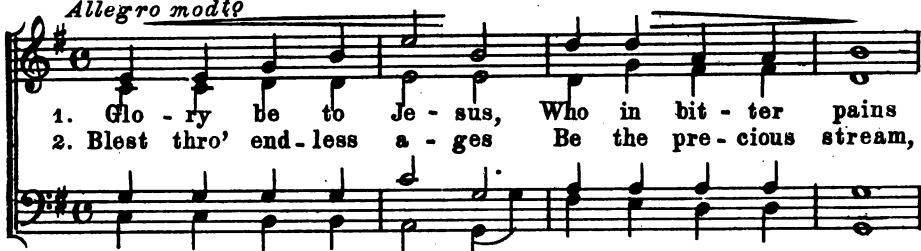
## Glory be to Jesus

(Viva! Viva! Gesù)

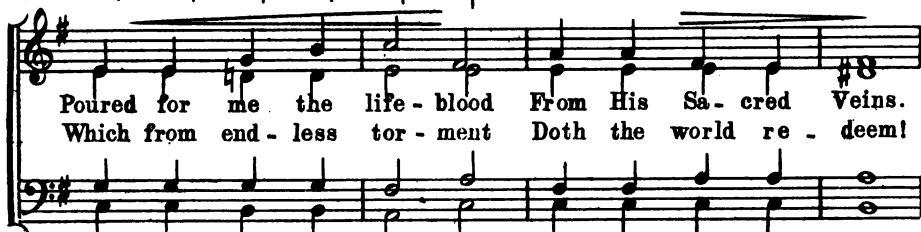
Nicola A. Montani

See also Hymn No. 18

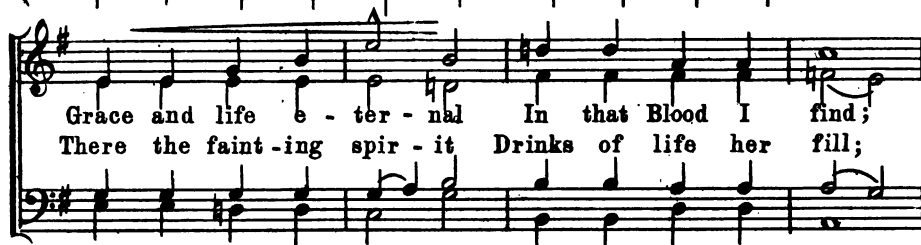
Tr. Rev. E. Caswall

*Allegro moderato*


1. Glo - ry be to Je - sus, Who in bit - ter pains  
2. Blest thro' end - less a - ges Be the pre - cious stream,



Poured for me the life - blood From His Sa - cred Veins.  
Which from end - less tor - ment Doth the world re - deem!



Grace and life e - ter - nal In that Blood I find;  
There the faint - ing spir - it Drinks of life her fill;



Blest be His com - pas - sion, In - fi - nite - ly kind!  
There, as in a foun - tain, Laves her - self at will.

3. Abel's Blood for vengeance

Pleaded to the skies;

But the Blood of Jesus

For our pardon cries.

Oft as it is sprinkled

On our guilty hearts,

Satan in confusion

Terror-struck departs.

4. Oft as earth exulting

Wafts its praise on high,

Hell with terror trembles,

Heaven is filled with joy.

Lift ye, then, your voices,

Swell the mighty flood;

Louder still, and louder

Praise the Precious Blood.

# THE BLESSED VIRGIN

## Hail, thou Star of ocean!

### Ave Maris Stella

73

Translated by Father Caswall

M. Taddei

*Andante religioso*

*p*

1. Hail, thou Star of o - cean! Por - tal of the sky, —  
 2. Oh! by Ga-briel's A - ve, Ut - tered long a - go, —

*p*

Ever Vir - gin Moth - er Of the Lord most High!  
 E - va's name re - vers - ing, Stab - lish peace be - low. —

3. Break the captive's fetters;  
 Light on blindness pour;  
 All our ills expelling,  
 Every bliss implore.

4. Show thyself a Mother;  
 Offer Him our sighs,  
 Who for us Incarnate  
 Did not thee despise.

5. Virgin of all Virgins!  
 To thy shelter take us;  
 Gentlest of the gentle!  
 Chaste and gentle make us.

6. Still as on we journey,  
 Help our weak endeavor;  
 Till with thee and Jesus  
 We rejoice for ever.

7. Through the highest Heaven,  
 To the Almighty Three,  
 Father, Son, and Spirit,  
 One same glory be.

THE BLESSED VIRGIN  
Ave Maria! O Maiden, O Mother  
Star of the Sea

Sister M.

From a Slovak Hymnal  
Arr. by N. A. M.

*Slowly: with expression*

1. A - ve Ma - ri - al O Maid-en, O Moth-er, Fond-ly thy  
2. A - ve Ma - ri - al the night shades are fall-ing, Soft-ly our

chil-dren are call-ing on thee, Thine are the grac-es un-  
voic-es a-rise un-to thee, Earth's lone-ly ex-iles for

claimed by an-oth-er, Sin-less and beau-ti-ful-Star of the Sea!  
suc-cor are call-ing, Sin-less and beau-ti-ful-Star of the Sea!

# Refrain

*pp*

1-4. Ma-ter A-ma-bi-lis, o-ra pro no-bis! pray for thy

*cresc. molto*

chil-dren who call up-on thee; A-ve San-ctis-si-ma!

*allarg.*

A-ve pu-ris-si-ma! Sin-less and beau-ti-ful-Star of the Sea!

3. *Ave Maria!* thy children are kneeling,  
 Words of endearment are murmured to thee;  
 Softly thy spirit upon us is stealing,  
 Sinless and beautiful-Star of the Sea!

Refrain:

4. *Ave Maria!* thou portal of Heaven,  
 Harbor of refuge, to thee do we flee:  
 Lost in the darkness, by stormy winds driven,  
 Shine on our pathway, fair Star of the Sea!

Refrain:



# THE BLESSED VIRGIN

## Daily, daily sing to Mary (A)

Omni die dic Mariæ

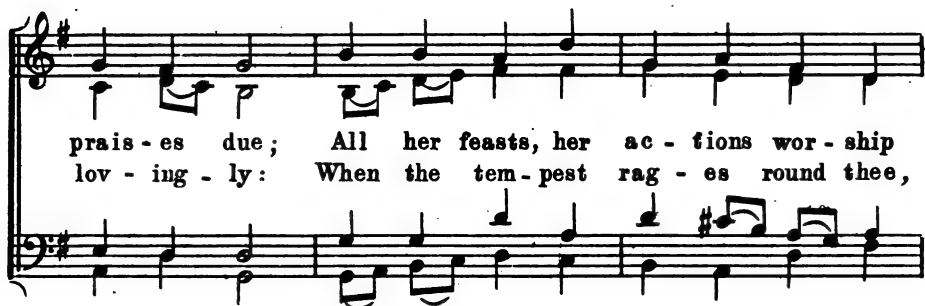
St. Casimir  
Translated by Father Bittlestone

Traditional Melody  
Arr. by N. A. M.

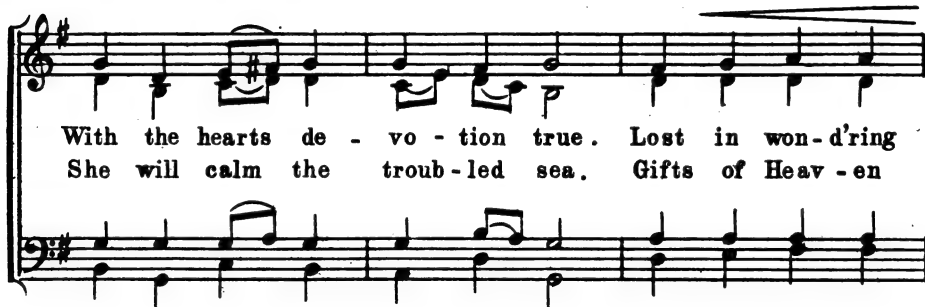
*With spirit.*



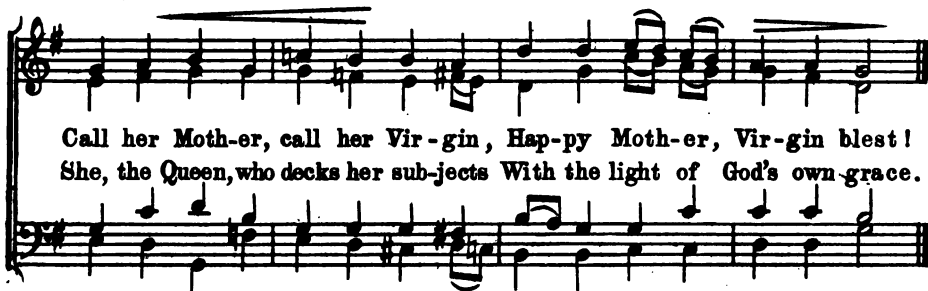
1. Dai - ly, dai - ly sing to Ma - ry, Sing, my soul, her  
2. She is might - y to de - liv - er; Call her, trust her



prais - es due; All her feasts, her ac - tions wor - ship  
lov - ing - ly: When the tem - pest rag - es round thee,



With the hearts de - vo - tion true. Lost in won - d'ring  
She will calm the troub - led sea. Gifts of Heav - en



3. Sing my tongue, the Virgin's trophies,  
    Who for us our Maker bore;  
For the curse of old inflicted,  
    Peace and blessing to restore.  
    Sing in songs of praise unending,  
    Sing the world's majestic Queen.  
Weary not nor faint in telling  
    All the gifts she gives to men.
4. All my senses, heart, affections,  
    Strive to sound her glory forth:  
Spread abroad the sweet memorials  
    Of the Virgin's priceless worth:  
    Where the voice of music thrilling,  
    Where the tongue of eloquence,  
That can utter hymns beseeching  
    All her matchless excellence?

# THE BLESSED VIRGIN

## Daily, daily sing to Mary (B)


St. Casimir

Processional

Father Bittlestone

Nicola A. Montani

*Allegro modto*



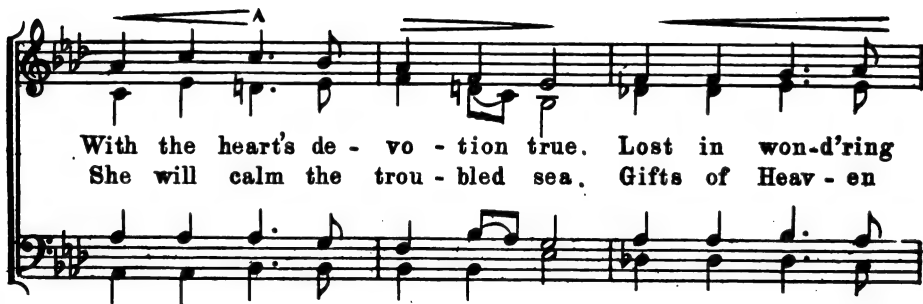
*mf*

1. Dai - ly, dai - ly, sing to Ma - ry, Sing; my soul, her  
2. She is might - y to de - liv - er, Call her, trust her

*mf*



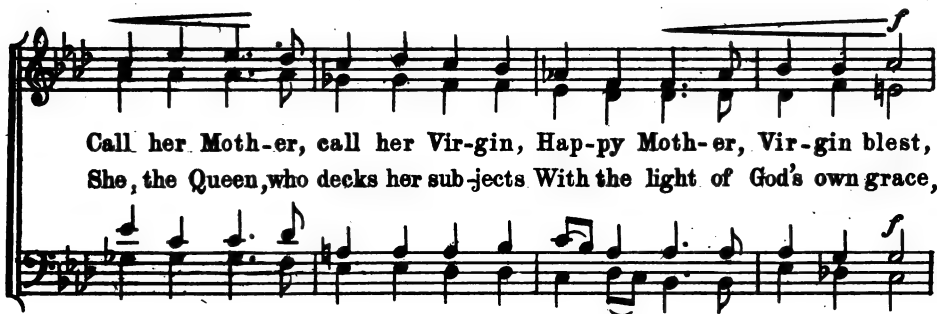
prais - es due; All her feasts, her ac - tions wor - ship,  
lov - ing - ly; When the tem - pest rag - es round thee,



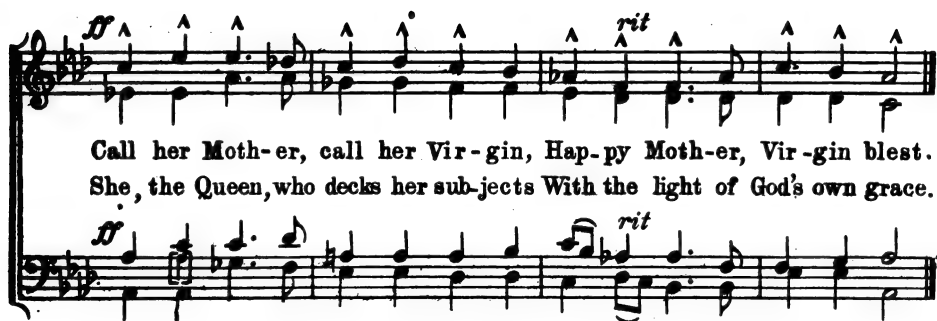
With the heart's de - vo - tion true. Lost in won - d'ring  
She will calm the trou - bled sea. Gifts of Heav - en



con - tem - pla - tion, Be her ma - jes - ty con - fest:  
she has giv - en, No - ble La - dy! to our race;



Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest,  
She, the Queen, who decks her sub-jects With the light of God's own grace,



Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest.  
She, the Queen, who decks her sub-jects With the light of God's own grace.

(Additional Stanzas as given in previous Hymn, with repetition of last two lines.)

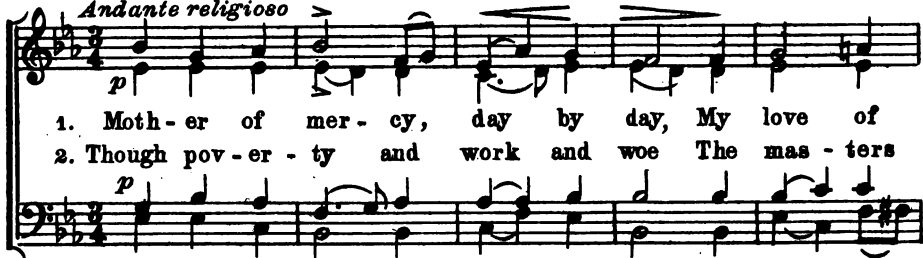
## THE BLESSED VIRGIN

## Mother of Mercy

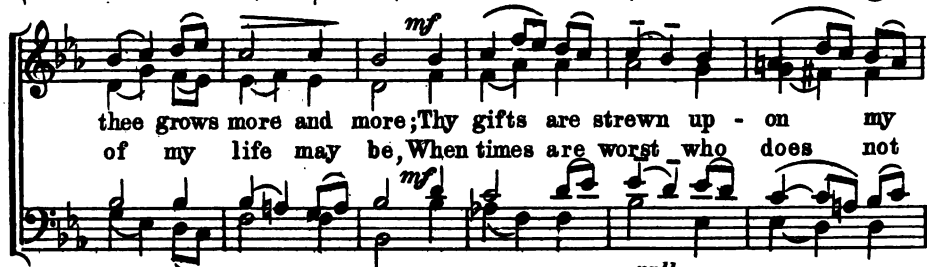
Mater Misericordiæ

Father Faber


S. M. Yenn

*Andante religioso*


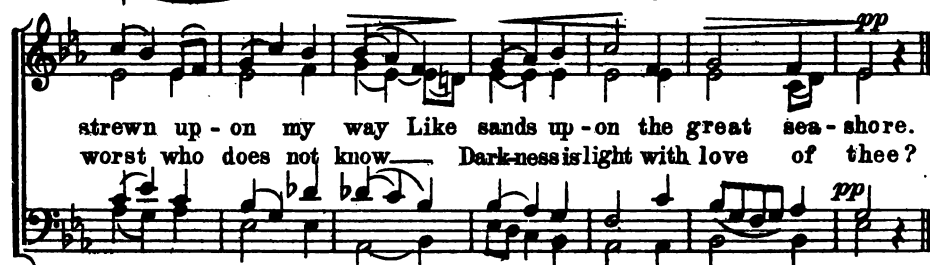
1. Moth-er of mer-cy, day by day, My love of  
2. Though pov-er-ty and work and woe The mas-ters



thee grows more and more; Thy gifts are strewn up - on my  
of my life may be, When times are worst who does not



way Like sands up - on the great sea-shore. Thy gifts are  
know — Dark-ness is light with love of thee? When times are



strewn up - on my way Like sands up - on the great sea-shore.  
worst who does not know — Dark-ness is light with love of thee?

3. But scornful men have coldly said      4. They know but little of Thy worth  
Thy love was leading me from God;      Who speak these heartless words to me;  
And yet in this I did but tread      For what did Jesus love on earth  
The very path my Saviour trod. :||      One half so tenderly as thee? :||

# THE BLESSED VIRGIN

## Hail, all hail, great Queen of Heaven!

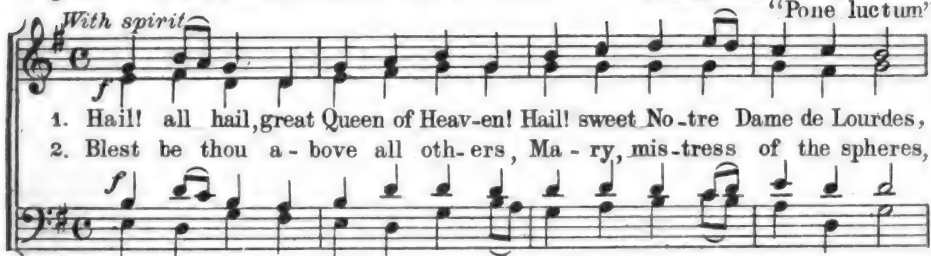
Our Lady of Lourdes

78

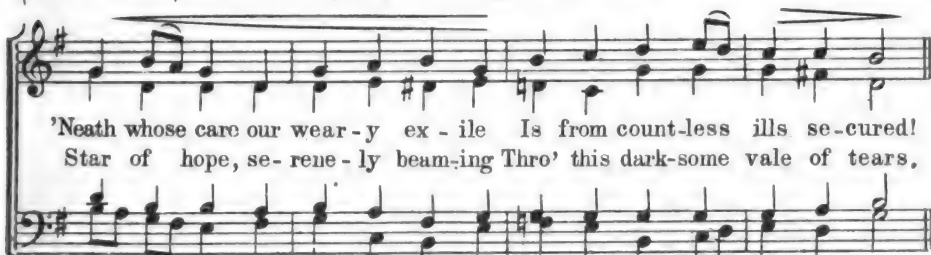
(The melody of Hymn No. 76 "Daily, Daily" may also be used with this text, with repetition of the last two lines of the refrain.

Traditional Melody (1750)  
"Pone luctum"

*With spirit*

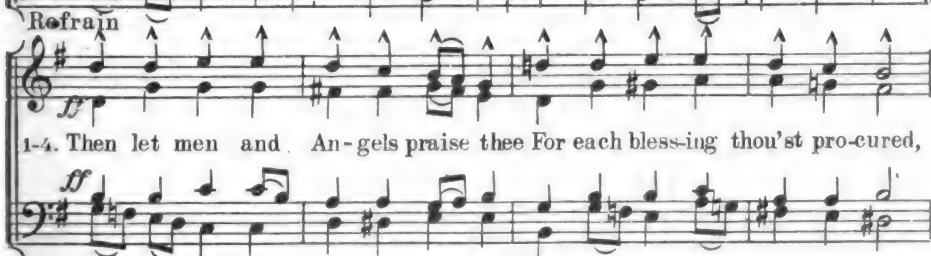


1. Hail! all hail, great Queen of Heav-en! Hail! sweet No-tre Dame de Lourdes,  
2. Blest be thou a - bove all oth-ers, Ma - ry, mis-tress of the spheres,




'Neath whose care our wear-y ex - ile Is from count-less ills se-cured!  
Star of hope, se-re-ne-ly beam-ing Thro' this dark-some vale of tears,

*Refrain*



1-4. Then let men and An-gels praise thee For each bless-ing thou'st pro-cured,



While in glad-some strains we're sing-ing, Hail! sweet No-tre Dame de Lourdes!

3. Happy angels joy to own thee,  
O'er their choirs exalted high,  
Throned in blissful light and beauty,  
Empress of the starry sky.

4. As the fount is still unsealing  
Its pure treasure softly fair,  
May each drop be fraught with healing,  
Dearest Mother, at thy prayer.

Refrain: Then let men and angels praise thee, etc. Refrain: Then let men and angels praise thee, etc.

NOTE: For Congregational singing it is suggested that the hymn be transposed a full tone lower.


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THE BLESSED VIRGIN  
O purest of creatures  
The Immaculate Conception

Father Faber

Nicola A. Montani

*Slowly*


1. O purest of creatures! Sweet Mother, sweet Maid! The  
2. Deep night hath come down on this rough-spoken world, And the  
one spotless womb wherein Je-sus was laid! Dark night hath come  
banners of darkness are boldly un-furld: And the tem-pest-tost  
down on us Moth-er! and we Look out for thy shin-ing, sweet  
Church all her eyes are on Thee, They look to thy shin-ing, sweet  
Star of the Sea! Look out for thy shin-ing, sweet Star of the Sea!  
Star of the Sea! They look to thy shin-ing, sweet Star of the Sea!

3. The Church doth what God had first taught her to do;  
He looked o'er the world to find hearts that were true;  
Through the ages He looked, and He found none but thee,  
And He loved thy clear shining, sweet Star of the Sea! :||
4. He gazed on thy soul; it was spotless and fair;  
For the empire of sin- it had never been there;  
None had ever owned thee, dear Mother, but He,  
And He blessed thy clear shining, sweet Star of the Sea! :||

THE BLESSED VIRGIN  
Whither thus, in holy rapture?

80

Quo sanctus ardor te rapit

Translated by the Rev. E. Caswall The Visitation

From a Slovak Hymnal  
Arr. by N. A. M.

*Joyously*

1. Whith-er thus in ho-ly rap-ture, Roy-al maid-en, art thou bent?  
2. Lol thine ag-ed cous-in claims thee, Claims thy sym-pa-thy and care;

Why so fleet-ly art thou speed-ing Up the moun-tains rough as-cent?  
God her shame from her hath tak-en, He hath heard her fer-vent pray'r.

Filled with th'E-ter-nal God-head! Glow-ing with the Spir-it's flame!  
Blessed Moth-ers! joy-ful meet-ing! Thou in her, the hand of God,

Love it is that bears thee on-ward, And sup-ports thy ten-der frame.  
She in thee, with lips in-spir-ed, Owns the Moth-er of her Lord.

3. As the sun, his face concealing,  
In a cloud withdraws from sight,  
So in Mary then lay hidden  
He who is the world's true light.  
Honor, glory, virtue, merit,  
Be to Thee, O Virgin's Son!  
With the Father, and the Spirit,  
While eternal ages run.



# THE BLESSED VIRGIN

## Hail Virgin, dearest Mary

### Queen of May

S. M. Yenn

*Moderato*

1. Hail Vir-gin, dear-est Ma-ry! Our love-ly Queen of May! O  
 2. Be-hold earth's blossoms spring-ing In beau-teous form and hue. All

spot-less, bless-ed La-dy, Our love-ly Queen of May. Thy  
 na-ture glad-ly bring-ing Her sweet-est charms to you. We'll

chil-dren hum-bly bend-ing, Sur-round thy shrine so dear; — With  
 gath-er fresh, bright flow-ers, To bind our fair Queen's brow; — From

heart and voice as-cend-ing, Sweet Ma-ry, hear our pray'r.  
 gay and ver-dant bow-ers, We haste to crown thee now.

3. Hail Virgin, dearest Mary!  
 Our lovely Queen of May,  
 O spotless, blessed Lady,  
 Our lovely Queen of May.  
 And now, our blessed Mother,  
 Smile on our festal day;  
 Accept our wreath of flowers,  
 And be our Queen of May.

# THE BLESSED VIRGIN

## This is the image of the Queen

82

Month of Mary  
Crowning Hymn

Tr. Rev. E. Caswall

From a Slovak Hymnal  
Arr. by N. A. M.

*Joyously; marcato*

1. This is the im-age of the Queen Who reigns in bliss a-bove; Of  
2. This hōm-age of-fered at the feet Of Ma-ry's im-age here To

her who is the hope of men, Whom men and an-gels love! Most ho-ly Ma-ry!  
Ma-ry's self at once as-cends A-bove the star-ry sphere. Most ho-ly Ma-ry!

at thy feet I bend a sup-pliant knee; In this thy own sweet  
at thy feet I bend a sup-pliant knee; In all my joy, in

month of May, Dear Mother of my God, I pray, Do thou re-mem-ber me!  
all my pain, O Vir-gin born with-out a stain, Do thou re-mem-ber me!

3. How fair soever be the form  
Which here your eyes behold,  
Its beauty is by Mary's self  
Excell'd a thousandfold.  
Most holy Mary! at thy feet  
I bend a suppliant knee;  
In my temptations each and all,  
From Eve derived in Adam's fall,  
Do thou remember me!

4. Sweet are the flow'rets we have culled  
This image to adorn;  
But sweeter far is Mary's self,  
That rose without a thorn!  
Most holy Mary! at thy feet  
I bend a suppliant knee;  
When on the bed of death I lie,  
By Him who did for sinners die,  
Do thou remember me!

## THE BLESSED VIRGIN

**Hail ! Holy Queen, enthroned above**

Salve Regina  
Mater Misericordiae

Traditional Melody  
Salve Regina Coelitum

*Andante moderato*

1. Hail, ho - ly Queen, en - thron'd a - bove, O Ma -  
2. Our life, our sweet - ness here be - low, O Ma -

ri - a! Hail! Moth - er of Mer - cy and of love!  
ri - a! Our hope in sor - row and in woe,

**Refrain**

O Ma - ri - a! Tri - umph, all ye  
O Ma - ri - a!

Cher - u - bim, Sing with us, ye Ser - a - phim,

*cresc* Heav'n and earth re - sound the hymn: *p* Sal - ve,

*cresc* *allarg.* *mf* *f* sal - ve, sal - ve Re - gi - na!

*mf*

3. To thee we cry, poor sons of Eve, 4. This earth is but a vale of tears,  
O Maria!

To thee we sigh, we mourn, we grieve, A place of banishment, of fears,  
O Maria!

Refrain

Refrain

5. Turn then, most gracious Advocate, 6. When this our exile is complete,  
O Maria!

Tow'rd us thine eyes compassionate, Show us thy Son, our Jesus sweet,  
O Maria!

Refrain

Refrain

7. O clement, gracious, Mother sweet,  
O Maria!

O Virgin Mary, we entreat,  
O Maria!

Refrain

# THE BLESSED VIRGIN Hail, Queen of heaven

Ave, Regina coelorum

Rev. Dr. Lingard

Traditional Melody

*Moderato*

1. Hail, Queen of heaven, the o - cean star, Guide of the  
2. O gen - tle, chaste, and spot - less Maid, We sin - ners

wan - derer here be - low, Thrown on life's surge, we claim thy  
make our prayers thro' thee; Re - mind thy Son that He has

care, Save us from per - il and from woe. Moth - er of  
paid The price of our in - iq - ui - ty. Vir - gin, most

Christ, Star of the sea, Pray for the wan - derer, pray for me.  
pure, Star of the sea, Pray for the sin - ners, pray for me.

3. Sojourners in this vale of tears,  
To thee, blest Advocate, we cry,  
Pity our sorrows, calm our fears,  
And soothe with hope our misery.  
Refuge in grief, Star of the sea,  
Pray for the mourner, pray for me.
4. And while to Him Who reigns above,  
In Godhead One, in Persons Three,  
The Source of life, of grace, of love,  
Homage we pay on bended knee -  
Do thou, bright Queen, Star of the sea,  
Pray for thy children, pray for me.

# THE BLESSED VIRGIN

## Remember, holy Mary

85

Memorare  
St. Bernard

Tr. Rev. M. Russell, S. J.

From a Slovak Hymnal  
Adapted by N. A. M.

*Moderato*

1. Re-mem-ber, ho-ly Ma-ry, 'Twas nev-er heard or known That  
2. And so to thee, my Moth-er, With fil-ial faith I call, — For

an-y one who sought thee And made to thee his moan, That  
Je-sus dy-ing gave thee As Moth-er to us all. — To

an-y one who has-tened For shel-ter to thy care, — Was  
thee, O Queen of vir-gins, O Moth-er meek, to thee — I

ev-er yet a-ban-doned And left to his de-spair.  
run with trust-ful fond-ness, Like child to moth-er's knee.

3. See at thy feet a sinner,  
Groaning and weeping sore —  
Ah! throw thy mantle o'er me,  
And let me stray no more.  
Thy Son has died to save me,  
And from His throne on high  
His Heart this moment yearneth  
For even such as I.

4. All, all His love remember,  
And, oh! remember too  
How prompt I am to purpose,  
How slow and frail to do.  
Yet scorn not my petitions,  
But patiently give ear,  
And help me, O my Mother,  
Most loving and most dear.

THE BLESSED VIRGIN  
Hail, full of grace and purity  
The Rosary  
*The Joyful Mysteries*

Father Conway, O.P.

Isabella Montani

*Moderato*

1. *The Annunciation: Humility* *p* Hail full of grace and pu - ri - ty! Meek Handmaid of the

2. *The Visitation: Charity to our neighbors* *p* By that pure love which prompted thee To seek thy cousin

Lord, Hail, mod - el of hu - mil - i - ty! Chaste Mother of the Word.  
blest, Pray that the fires of char - i - ty May burn with - in our breast.

*rall*

3. *The Birth of Our Lord:- Poverty.*  
This blessing beg, O Virgin Queen,  
From Jesus through His birth,  
By holy poverty to wean  
Our hearts from things of earth.
4. *Presentation in the Temple:- Obedience.*  
Most Holy Virgin, Maiden mild,  
Obtain for us, we pray,  
To imitate thy Holy Child,  
By striving to obey.
5. *The finding of Our Lord:- Love of Him and of His service.*  
By thy dear Son, restored to thee,  
This grace for us implore,  
To serve our Lord most faithfully,  
And love Him more and more.
6. *Concluding Verse.*  
Queen of the Holy Rosary,  
With tender love look down,  
And bless the hearts that offer thee  
This chaplet for thy crown.

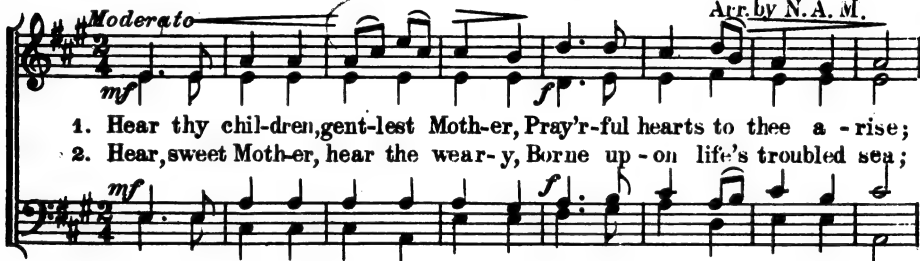
THE BLESSED VIRGIN  
Hear thy children, gentlest Mother  
Children's Hymn to Our Lady

87

Father Stanfield

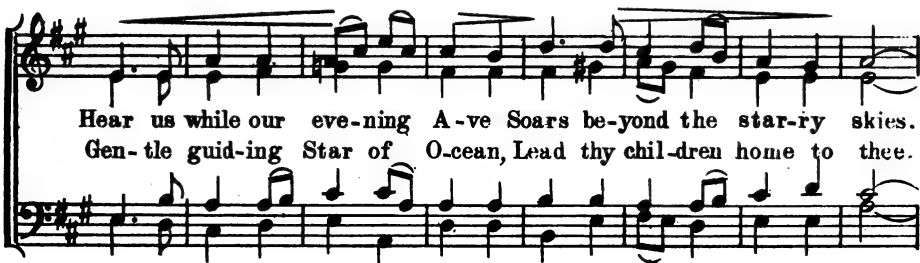
M. Haydn  
Arr. by N. A. M.

*Moderato*



*mf*

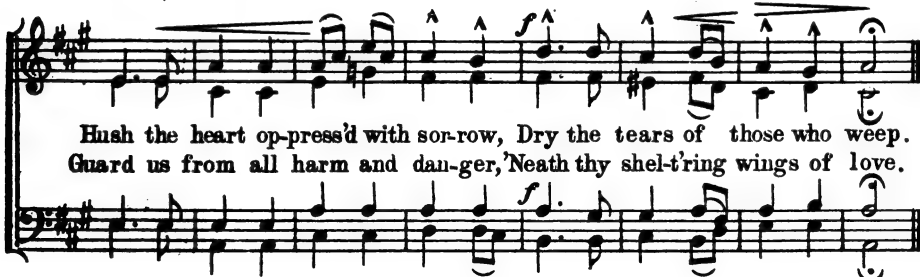
1. Hear thy chil-dren, gent-lest Moth-er, Pray'r-ful hearts to thee a - rise;  
2. Hear, sweet Moth-er, hear the wear-y, Borne up - on life's troubled sea;



Hear us while our eve-ning A-ve Soars be-yond the star-ry skies.  
Gen-tle guid-ing Star of O-cean, Lead thy chil-dren home to thee.



Dark-ling shad-ows fall a - round us, Stars their si-lent watches keep;  
— Still watch o'er us, dear-est Moth-er, From thy beauteous throne a-bove;



Hush the heart op-press'd with sor-row, Dry the tears of those who weep.  
Guard us from all harm and dan-ger, Neath thy shel-tring wings of love.



## THE BLESSED VIRGIN

## O most holy one

O Sanctissima

Tr. by Rev. J. M. Raker.

Sicilian Melody

*Slowly, with devotion*

Arr. by N. A.M.

1. O most ho - ly one, O most low - ly one, Dear - est  
2. Help in sad - ness drear, Port of glad - ness near, Vir - gin

*pp*

*cresc. molto*

Vir - gin Ma - ri - a! Moth - er of fair Love,  
Moth - er, Ma - ri - a! In pit - y heed - ing,

*f* *pp*

*calando* *p*

Home of the Spir - it Dove, O - ra, o - ra pro no - bis.  
Hear thou our plead - ing, O - ra, o - ra pro no - bis.

*p* *f* *p*

3. Call we fearfully,  
Sadi, tearfully,  
Save us now O Maria!  
Let us not languish,  
Heal thou our anguish,  
Ora, ora pro nobis.

4. Mother, Maiden fair,  
Look with loving care,  
Hear our prayer, O Maria!  
Our sorrow feeling,  
Send us thy healing,  
Ora, ora pro nobis.

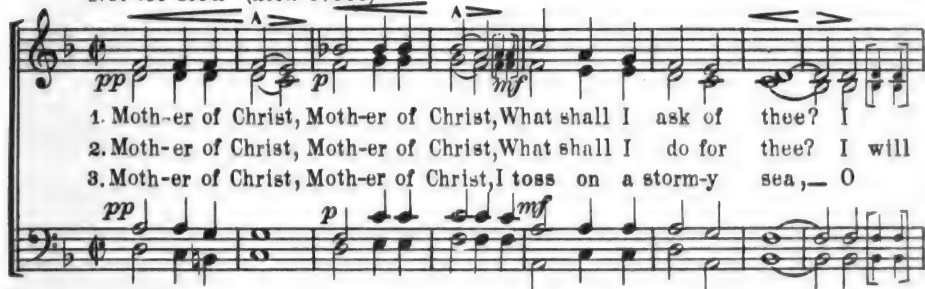
# THE BLESSED VIRGIN

## Mother of Christ

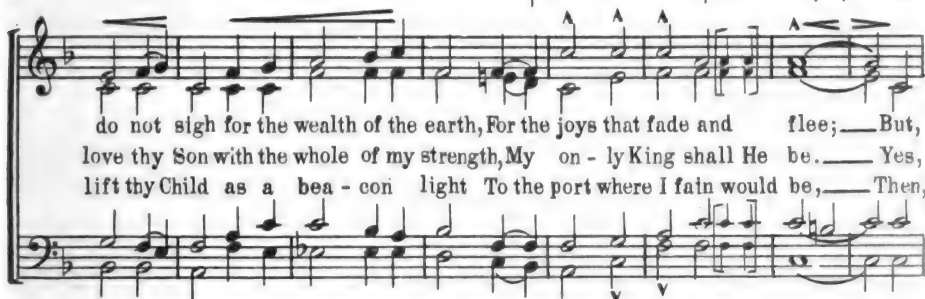
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Nicola A. Montani

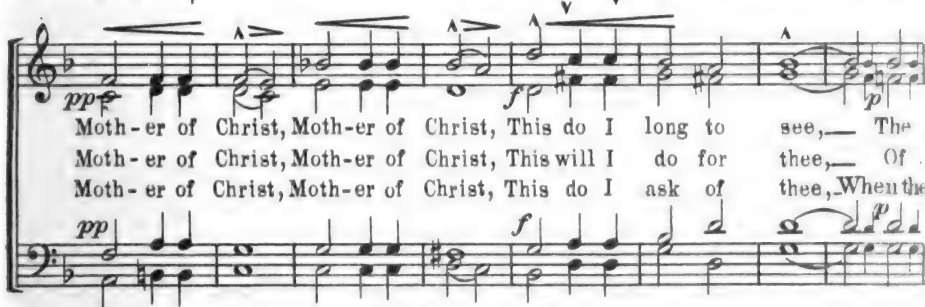
*Not too slow (alla breve)*



1. Moth-er of Christ, Moth-er of Christ, What shall I ask of thee? I  
 2. Moth-er of Christ, Moth-er of Christ, What shall I do for thee? I will  
 3. Moth-er of Christ, Moth-er of Christ, I toss on a storm-y sea, — O



do not sigh for the wealth of the earth, For the joys that fade and flee; — But,  
 love thy Son with the whole of my strength, My on - ly King shall He be. — Yes,  
 lift thy Child as a bea - con light To the port where I fain would be, — Then,



Moth - er of Christ, Moth-er of Christ, This do I long to see, — The  
 Moth - er of Christ, Moth-er of Christ, This will I do for thee, — Of  
 Moth - er of Christ, Moth-er of Christ, This do I ask of thee, When the



Bliss un - told which thine arms en - fold, The treas-ure up - on thy knee. —  
 all that are dear or cher-ished here, None shall be dear as He —  
 voy-age is o'er, O stand on the shore And show Him at last to me. —

# THE BLESSED VIRGIN

## Raise your voices, vales and mountains

Causa nostra laetitiae

St. Alphonsus Liguori

Translated by Rev. E. Vaughan

William Schultes (1815-1879)

*Joyfully (alla breve)*

Arr. by N. A. M.

1. Raise your voic - es, vales and moun - tains, Flow - ry  
 2. Murm - ring brooks your trib - ute bring - ing, Lit - tle

mead - ows, streams and foun - tains, Praise, O praise the  
 birds with joy - ful sing - ing, Come with mirth - ful

love - liest Maid - en The Cre - a - tor ev - er made.  
 prais - es lad - en To your Queen be hom - age paid.

3. Like a sun with splendor glowing  
 Gleams thy heart with love o'erflowing,  
 Like the moon in starry heaven  
 Shines thy peerless purity.
4. Like the rose and lily blooming,  
 Sweetly heaven and earth perfuming  
 Stainless, spotless thou appearest:  
 Queenly beauty graces thee.

# THE BLESSED VIRGIN

## O Mother! most afflicted

### Our Mother of Sorrows

91

Anonymous

Traditional Melody (1638)

Arr. by N. A. M.

*Lento*

1. O Moth-er! most af-flict-ed, Stand-ing be-neath that tree, Where  
2. Thy heart is well nigh breaking, Thy Je-sus thus to see, De-

Refrain

Je-sus hangs re-ject-ed On the hill of Cal-va-ry:  
rid-ed, wound-ed, dy-ing, In great-est ag-o-ny.

Ma-ry! sweet-est Moth-er, We love to pit-y thee; O!

*rall*

for the sake of Je-sus Let us thy chil-dren be.

3. His livid Form is bleeding,  
His Soul with sorrow wrung,  
Whilst thou, afflicted Mother,  
Shar'st the torments of thy Son.  
Refrain.

4. O Mary! Queen of Martyrs,  
The sword has pierced thy heart;  
Obtain for us of Jesus  
In thy grief to bear a part.  
Refrain.

5. O dear and loving Mother!  
Entreat that we may be  
Near thee and thy dear Jesus  
Now and eternally.  
Refrain.

SAINTS  
St. Joseph  
**O blessed Saint Joseph**  
The Patronage of St. Joseph

Father Faber

Melody from the  
Trier Gesangbuch (1872)*Moderato*

1. O bless-ed Saint Jo-seph, how great was thy worth, The  
2. For thou to the pil-grim art fa-ther and guide, And

one chos-en shad-ow of God up-on earth, The  
Je-sus and Ma-ry felt safe by thy side; Ah,

fa-ther of Je-sus!—Ah, then, wilt thou be, Sweet  
bless-ed Saint Jo-seph, how safe I should be, Sweet

spouse of our La-dy! a fa-ther to me?  
spouse of our La-dy! if thou wert with me!

3. When the treasures of God were unsheltered on earth,  
Safekeeping was found for them both in thy worth;  
O father of Jesus, be father to me,  
Sweet spouse of our Lady! and I will love thee.

# Great Saint Joseph! Son of David

Translated by Bishop Casartelli Du aus David's

From a Slovak Hymnal  
Arr. by N. A. M.

*Can Spirto*

*mf*

1. Great Saint Jo-seph! Son of Da-vid, Fos-ter-fa-ther of our Lord,  
2. Three long days in grief and an-guish With His Moth-er sweet and mild,

*mf*

Spouse of Ma-ry ev-er Vir-gin, Keep-ing o'er them watch and ward!  
Ma-ry Vir-gin, didst thou wan-der Seek-ing the be-lov-ed Child.

*p*

In the sta-ble thou didst guard them With a fa-ther's lov-ing care;  
In the tem-ple thou didst find Him: Oh! what joy then filled thy heart!

*p*

Thou by God's com-mand didst save them From the cru-el Her-od's snare.  
In thy sor-rows, in thy glad-ness Grant us, Jo-seph, to have part.

*rit*


3. Clapsed in Jesus' arms and Mary's,  
When death gently came at last,  
Thy pure spirit sweetly sighing  
From its earthly dwelling passed.  
Dear Saint Joseph! by that passing  
May our death be like to thine;  
And with Jesus, Mary, Joseph,  
May our souls forever shine.

**Joseph, pure Spouse of that Immortal Bride**

To Joseph Celebrent


Translated by Father Caswall

M. Mattoni


*Devoto (alla breve)*


*p*



1. Jo-seph, pure spouse of that im-mor-tal Bride, Who shines in  
2. Thine arms em-braced thy Mak-er new-ly born: With Him to




*p*



ev - er - vir - gin glo - ry bright, Thro' all the Chris-tian  
E - gypt's des-ert didst thou flee: Him in Je - ru - sa -

climes thy praise be sung, Thro' all the realms of light. —  
lem didst seek and find; O grief, O joy for thee. —



*f*

3. Not until after death their blissful crown  
Others obtain; but unto thee was given,  
In thine own lifetime to enjoy thy God  
As do the blest in Heaven.
4. Grant us great Trinity, for Joseph's sake  
Unto the starry mansions to attain.  
There, with glad tongues, thy praise to celebrate  
In one eternal strain.

# Hail! Holy Joseph, Hail!

Father Faber

*Con Spirito*

From the Catholic Songbook (St. Gall 1863)

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble staff, with piano accompaniment in the bass staff. The lyrics are written below the notes. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are as follows:

1. Hail, ho - ly Jo - seph, hail! Chaste spouse of Ma - ry, hail! Pure  
2. Hail, ho - ly Jo - seph, hail! Com - rade of An - gels, hail! Cheer  
as the lil - y flow'r In E - den's peace - ful vale. Hail!  
thou the hearts that faint, And guide the steps that fail. Hail!  
ho - ly Jo - seph, hail! Prince of the house of God! May  
hp - ly Jo - seph, hail! God's choice wert thou a - lone! To  
His best grac - es be By thy sweet hands be - stowed.  
thee the Word made flesh, Was sub - ject as a Son.

3. Hail! holy Joseph, hail!  
Teach us our flesh to tame,  
And, Mary, keep the hearts  
That love thy husband's name.  
Mother of Jesus! bless,  
And bless, ye saints on high,  
All meek and simple souls  
That to Saint Joseph cry.



SAINTS  
*St. Patrick*

**Hail, glorious Saint Patrick (No.1)**

Sister Agnes

From a Slovak Hymnal

*Maestoso*

Arr. by N. A. M.

1. Hail, glo - rious Saint Pat - rick! dear Saint of our isle, On  
2. Hail, glo - rious Saint Pat - rick! thy words were once strong A -

us thy poor chil - dren be - stow a sweet smile; And  
gainst Sa - tan's wiles and a her - e - tic throng; Not

now thou art high in the man - sions a - bove, On  
less is thy might where in Heav - en thou art; Oh,



3. In the war against sin, in the fight for the faith,  
 Dear Saint, may thy children resist to the death;  
 May their strength be in meekness, in penance, and prayer,  
 Their banner the Cross, which they glory to bear.
  
4. Thy people, now exiles on many a shore ,  
 Shall love and revere thee till time be no more ;  
 And the fire thou hast kindled shall ever burn bright,  
 Its warmth undiminished, undying its light
  
5. Ever bless and defend the sweet land of our birth,  
 Where the shamrock still blooms as when thou wert on earth,  
 And our hearts shall yet burn, wheresoever we roam,  
 For God and Saint Patrick and our native home.

SAINTS  
*St. Patrick*

# Hail, glorious Saint Patrick (No.2)

Sister Agnes

Ancient Irish Melody  
Arr. by N.A.M.

*Moderato*

1. Hail, glo-rious Saint Pat-rick, dear Saint of our isle! On  
2. Hail, glo-rious Saint Pat-rick, thy words were once strong A -

us thy poor chil-dren, be - stow a sweet smile; And  
gainst Sa - tan's wiles and a her - e - tic throng; Not

now thou art high in the man-sions a - bove, On  
less in thy might now in heav - en thou art Oh,

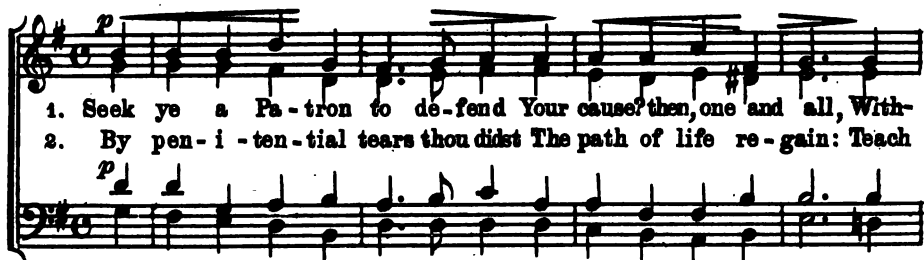


3. In the war against sin, in the fight for the faith,  
Dear Saint, may thy children resist to the death;  
May their strength be in meekness, in penance, and prayer,  
Their banner the Cross, which they glory to bear.
4. Thy people, now exiles on many a shore,  
Shall love and revere thee till time be no more:  
And the fire thou hast kindled shall ever burn bright  
Its warmth undiminished, undying its light.
5. Ever bless and defend the sweet land of our birth,  
Where the shamrock still blooms as when thou wert on earth,  
And our hearts shall yet burn, wheresoever we roam,  
For God and Saint Patrick and our native home.

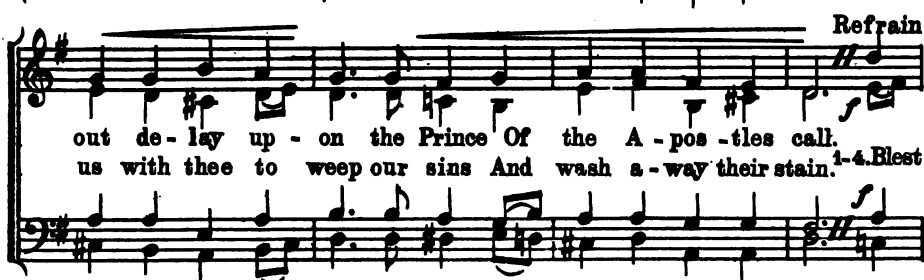
SAINTS  
*St. Peter*  
**Seek ye a Patron to defend?**  
*Si vis Patronum quaerere*

Translated by Father Caswall

Nicola A. Montani



1. Seek ye a Pa-tron to de-fend Your cause, then, one and all, With-  
2. By pen-i - ten-tial tears thou didst The path of life re-gain: Teach

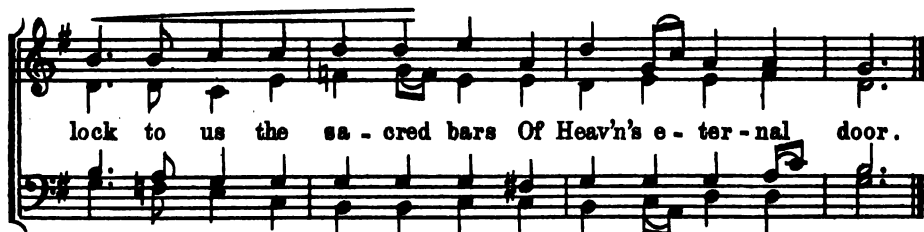


Refrain

out de-lay up - on the Prince Of the A - pos - tles call.  
us with thee to weep our sins And wash a - way their stain. 1-4. Blest



hold - er of the heav'n-ly Keys! Thy pray'rs we all im - plore; Un -



lock to us the sa - cred bars Of Heav'n's e - ter - nal door.

3. The Angel touch'd thee, and forthwith Thy chains from off thee fell;  
Oh, loose us from the subtle coils That link us close with Hell.
4. Firm Rock whereon the Church is based!  
Pillar that cannot bend,  
With strength endue us; and the Faith  
From heresy defend.

Refrain

Refrain

# Lead us, great teacher Paul

Translated from the Latin

From a Slovak Hymnal

*Slowly*

*p*

1. Lead us, great teach-er Paul, in wis-dom's ways,  
2. Praise, bless-ing, mā-jes-ty, thro' end-less days,

*p*

And lift our hearts with thine to Heav'n's high throne,  
Be to the Trin-i-ty im-mor-tal giv'n,

*mf*

Till faith be-holds the clear me-rid-ian blaze,  
Who in pure u-ni-ty pro-found-ly sways,

*mf*

And in the soul reigns char-i-ty a-lone.  
E-ter-nal-ly all things in earth and Heav'n.

SAINTS  
*St. Anthony of Padua*

If great wonders thou desirest

(Si quæris)

Translated by Father Aylward, O.P.

Melody from a Slovak Hymnal

*Andante moderato*

1. If great won-ders thou de-sir-est, Hope-ful to Saint An-thon-y  
 2. Young and old are ev-er sing-ing, Prais-es to Saint An-thon-y

pray; Er-ror, Sa-tan, wants the dir-est, Death and pest his will o -  
 bring-ing; Storm-y O-cean calms its pas-sion, Bonds and fet-ters break in

bey, And the sick, who beg: his pit-y, From their couches haste a-way.  
 twain, Treas-ures lost and limbs dis-a-bled, These his pow'r re-stores a-gain.

3. Padua has been the witness  
 Of these deeds six hundred years;  
 Dangers flee and need must perish,  
 Grief and sorrow disappear,  
 Filling all the world with wonder,  
 While the demons quake with fear.

4. Glory be to God the Father  
 And to His co-equal Son,  
 To the Holy Ghost resplendent;  
 One in Three—Three in One;  
 Praise we Father, Son and Spirit  
 While eternal ages run.

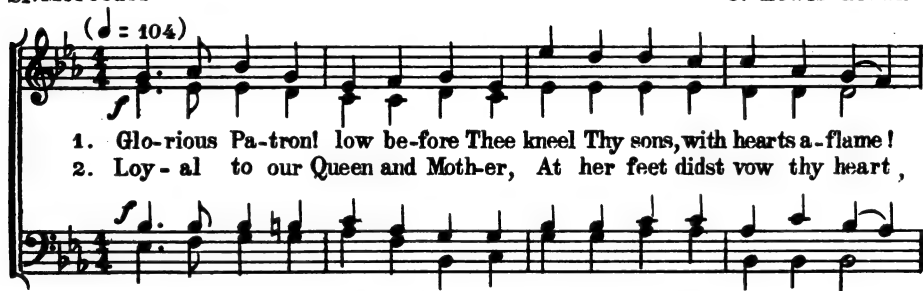
SAINTS  
*St. John Baptist De La Salle*  
**Glorious Patron**

101


Sr. Mercedes

J. Lewis Browne

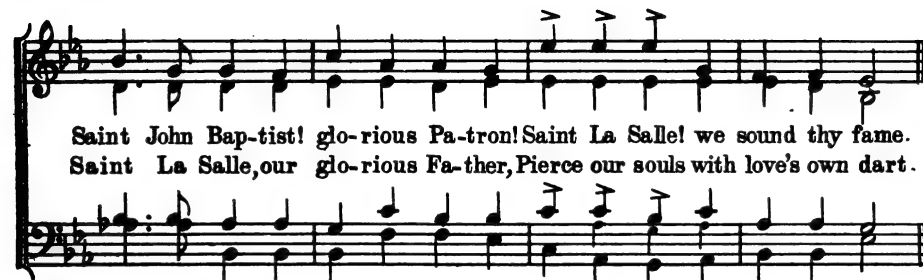
(♩ = 104)



1. Glo-rious Pa-tron! low be-fore Thee kneel Thy sons, with hearts a-flame!  
 2. Loy-al to our Queen and Moth-er, At her feet didst vow thy heart,



And our voic-es blend in mu-sic, Sing-ing prais-es to thy name.  
 Earth, and all its joys, for-sak-ing, Thou didst choose the bet-ter part.



Saint John Bap-tist! glo-rious Pa-tron! Saint La Salle! we sound thy fame.  
 Saint La Salle, our glo-rious Fa-ther, Pierce our souls with love's own dart.

3. Model of the Christian Teacher!  
 Patron of the Christian youth!  
 Lead us all to heights of glory,  
 As we strive in earnest ruth.

Saint La Salle! oh, guard and guide us,  
 As we spread afar the Truth!

4. In this life of sin and sorrow,  
 Saint La Salle, oh, guide our way,  
 In the hour of dark temptation,  
 Father! be our spirits' stay!

Take our hand and lead us homeward,  
 Saint La Salle, to Heaven's bright Day!



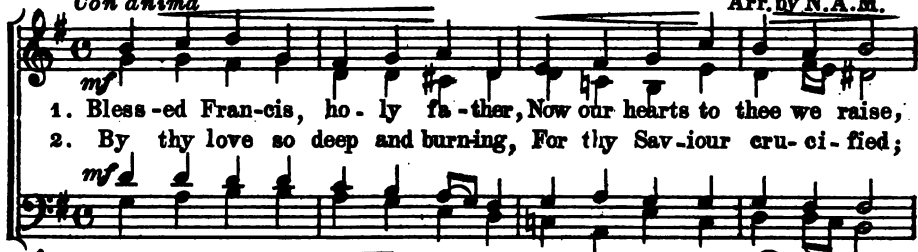
SAINTS  
*St. Francis of Assisi*  
**Blessed Francis, holy Father**  
 Patron of Franciscan Tertiaries

From the Franciscan Manual

From a Slovak Hymnal

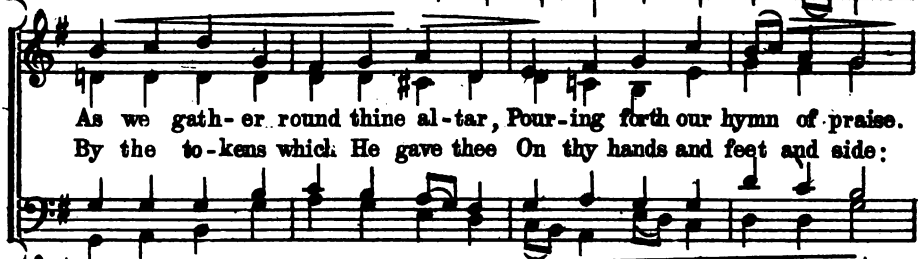
*Con anima*

Arr. by N.A.M.



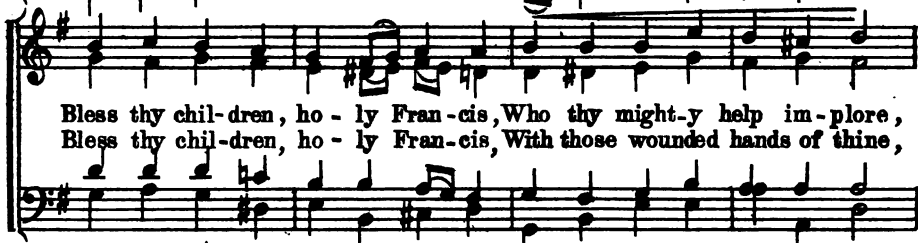
*mf*

1. Bless-ed Fran-cis, ho-ly fa-ther, Now our hearts to thee we raise,  
 2. By thy love so deep and burning, For thy Sav-iour cru-ci-fied;

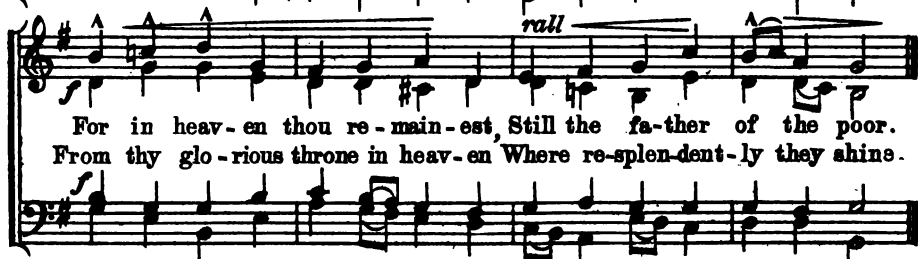


*mf*

As we gath-er round thine al-tar, Pour-ing forth our hymn of praise.  
 By the to-kens which He gave thee On thy hands and feet and side:



Bless thy chil-dren, ho-ly Fran-cis, Who thy might-y help im-plore,  
 Bless thy chil-dren, ho-ly Fran-cis, With those wounded hands of thine,



*rall*

For in heav-en thou re-main-est, Still the fa-ther of the poor.  
 From thy glo-rious throne in heav-en Where re-splen-dent-ly they shine.

3. Humble follower of Jesus,  
 Likened to Him in thy birth,  
 In thy way through life despising,  
 For His sake, the goods of earth:  
 Make us love the priceless virtue  
 By our hidden God esteemed,  
 Make it valued, holy Francis;  
 By the souls of the redeemed.

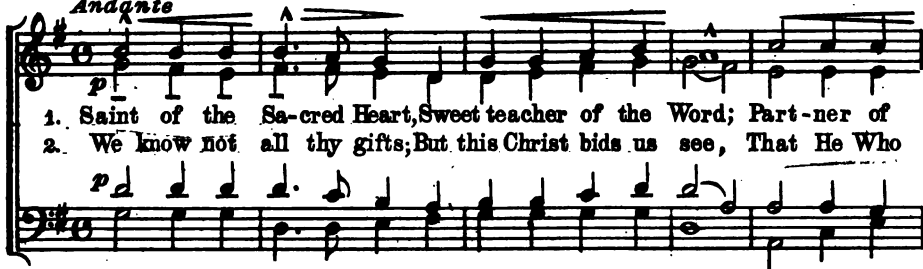
4. Teach us also, dear Saint Francis,  
 How to mourn for every sin;  
 May we walk in thy dear footsteps  
 Till the crown of life we win.  
 Bless thy children, holy Francis,  
 With those wounded hands of thine,  
 From thy glorious throne in heaven,  
 Where resplendently they shine.

# Saint of the Sacred Heart

Father Faber

Nicola A. Montani

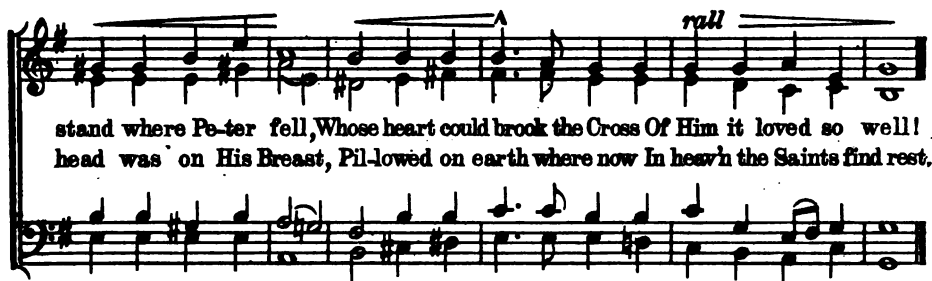
*Andante*



1. Saint of the Sa-cred Heart, Sweet teacher of the Word; Part-ner of  
2. We know not all thy gifts; But this Christ bids us see, That He Who



Mar-y's woes And fav'-rite of thy Lord! Thou to whom grace was giv'n To  
so loved all Found more to love in thee. When the last eve-ning came, Thy



stand where Pe-ter fell, Whose heart could brook the Cross Of Him it loved so well!  
head was on His Breast, Pil-lowed on earth where now In heav'n the Saints find rest.

- |                                 |                                 |
|---------------------------------|---------------------------------|
| 3. Dear Saint! I stand far off, | 4. The gifts He gave to thee    |
| With vilest sins oppressed;     | He gave thee to impart;         |
| Oh may I dare, like thee,       | And I, too, claim with thee     |
| To lean upon His Breast?        | His Mother and His Heart.       |
| His touch could heal the sick,  | Ah teach me, then, dear Saint!  |
| His voice could raise the dead! | The secrets Christ taught thee, |
| Oh that my soul might be        | The beatings of His Heart,      |
| Where He allows thy head.       | And how it beat for me.         |

SAINTS  
St. Jeanne d' Arc

The Maid of France, with visioned eyes

Rt. Rev. Msgr. H. T. Henry ★

★★ Ancient French Melody

*Andante maestoso*

Arr. by N.A.M.

- mf*
1. The Maid of France, with visioned eyes, Saw mes-sen-
  2. The Vision and the Voice spoke A wondrous

*mf*

gers from Par-a-dise And Voice bore a hid-den  
mes-sage: "Break the yoke That burdens France, and crown your

word That on-ly by her ear was heard.  
King, Sweet Her-ald of his tri-umph-ing!" 1-4. O bless-ed

Refrain

★ Written expressly for the St. Gregory Hymnal (all rights reserved).

★★ A traditional Catholic melody (Provençal Noel) known as the "Marche del Rei" words of which are attributed to King Rene. The Noel, over two centuries old, was utilized by Bizet in his incidental music to "L'Arlesienne"

Maid, the chant we raise That tells the meaning of thy praise: Thou teachest

us the les-, son grand Of love for God and Fa-ther-land.

*rall* *marcato*

*ff*

3. The Maid believed the great command,  
 And fought for God and native land:  
 Her love was like a living lamp  
 To guide her feet in court or camp.  
 Refrain.

4. O who shall dare her glory paint?  
 She lived a Hero, died a Saint:  
 A model she shall ever stand  
 Of love for God and Fatherland.  
 Refrain.

## Let the deep organ swell the lay

Rev. C. Pise

Nicola A. Montani

*Marcato*

1. Let the deep or-gan swell the lay, In hon-or of this fes-tive day;  
2. Then from the world's be-wil-d'ring strife, In peace she spent her ho-ly life,-

Let the har-mo-nious choirs proclaim Ce-cil-ia's ev-er bless-ed name.  
Teach-ing the or-gan to com-bine With voice, to praise the Lamb di-vine. Ce-

Rome gave the vir-gin mar-tyr birth, Whose ho-ly name hath filled the earth; And  
cil-ia, with a two-fold crown A-dorn'd in Heav'n, we pray look down Up-

from the ear-ly dawn of youth, She fixed her heart on God and truth.  
on thy fer-vent vo-taries here, And heark-en to their hum-ble pray'r.

## Sweet Agnes, Holy Child

Anonymous

*Andante religioso*

Melody from a Slovak Hymnal

Arr. by N. A. M.



*p*

1. Sweet Ag-nes, ho - ly child, All pu - ri - ty, Oh, may we  
 2. O gen-tle pa - tron - ess Of ho - ly youth, Ask God all



un - de - filed, Be pure as thee: Read - y our blood to shed  
 those to bless Who love the truth: Oh, guide us on our way



*p*

Forth as the mar-tyr's led, The path of pain to tread, And die like thee.  
 Un-to th'e - ter-nal day, With hearts all pure and gay, Dear Saint, like thine.

3. Look down and hear our prayer  
 From realms above,  
 Show us thy tender care,  
 Thy guiding love:  
 Oh, keep us in thy sight,  
 Till in th'unclouded light  
 Of Heaven's pure vision bright  
 We dwell with thee.

SAINTS  
St. Ursula

# Afar upon a foreign shore

Ancient Breton Melody  
Arr. by N. A. M.

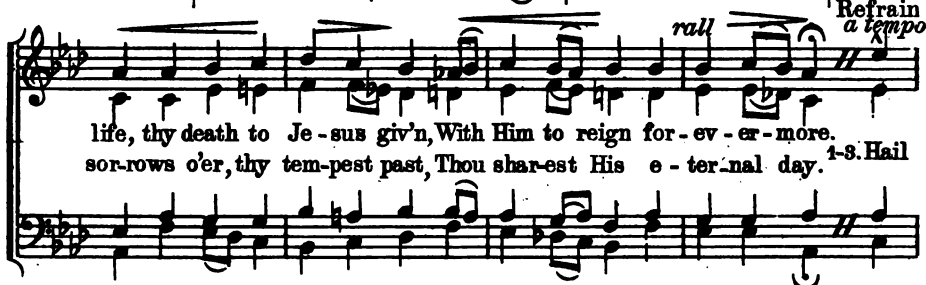
*Andante religioso*



*mf*

1. A - far up - on a for - eign shore A martyr's crown thy love did win, Thy  
2. O hap - py Saint up - on whose way God's special love a glo - ry cast, Thy

*mf*



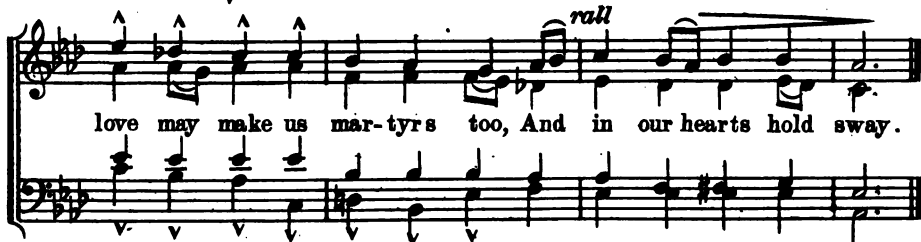
*rall* *Refrain a tempo*

life, thy death to Je - sus giv'n, With Him to reign for - ev - er - more.  
sor - rows o'er, thy tem - pest past, Thou shar - est His e - ter - nal day. 4-8. Hail



*f*

Bless - ed Saint, hail Ur - su - la! Ob - tain for us, we pray, That



*rall*

love may make us mar - tyrs too, And in our hearts hold sway.

3. To God the Father with the Son,  
And Holy Spirit, Three in One,  
Be glory while the ages flow,  
From all above and all below.

Refrain.

SAINTS  
*St. Vincent de Paul*  
**O blesséd Father sent by God**

108

Father Faber

Nicola A. Montani

*Moderato*

1. O blesséd Fa-ther! sent by God His mer-cy to dis-pense, Thy  
 2. Thy mir-a-cles are works of love; Thy greatest is to make Room

hand is out o'er all the earth, Like God's own provi-dence. There  
 in a day for toil that weeks In oth-er men would take. All

is no grief nor care of men, Thou dost not own for thine, No  
 cries of suf-f'ring thro' the earth Up-on thy mer-cy call, As

bro-ken heart thou dost not fill With mer-cy's oil and wine.  
 tho' thou wert, like God Him-self, A Fa-ther un-to all.

- |   |  |
|---|--|
| <p>3. Dear Saint not in the wilderness<br/>         Thy fragrant virtues bloom,<br/>         But in the city's crowded haunts,<br/>         The alley's cheerless gloom.<br/>         When hunger hid itself to die,<br/>         Where guilt in darkness dwelt<br/>         Thy pleasant sunshine came by stealth<br/>         Thy hand and heart were felt.</p> | <p>4. For charity anointed thee<br/>         O'er want and woe, and pain;<br/>         And she hath crowned thee emperor<br/>         Of all her wide domain.<br/>         Vincent! like Mother Mary, thou<br/>         Art no one's patron saint;<br/>         Eyes to the blind, health to the sick,<br/>         And life to those who faint.</p> |
|---|--|



SAINTS  
*Feasts of Virgins*

**Dear Crown of all the Virgin-choir**

Jesu, corona Virginum

For Unison, or Two-Part Chorus of Equal Voices

Translated by Father Caswall

P. Piel

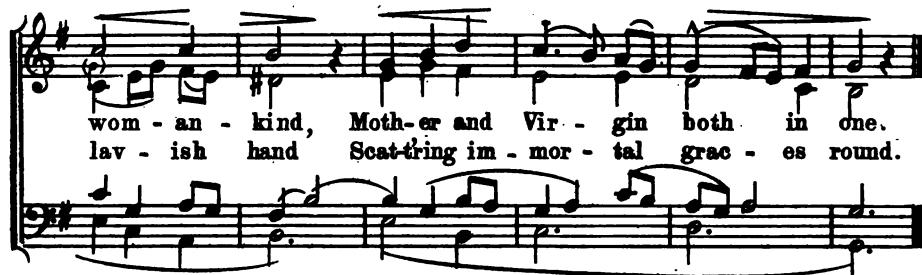
*Moderato*



1. Dear Crown of all the Vir - gin - choir! That ho - ly  
2. En - cir - cled by Thy Vir - gin band, A - mid the



Moth - er's Vir - gin Son! Who is, a - lone of  
hil - ies Thou art found; For Thy pure brides with



wom - an - kind, Moth - er and Vir - gin both in one.  
lav - ish hand Scat - tering im - mor - tal grac - es round.

3. And still wherever Thou dost bend 4. Keep us, O Purity divine,  
Thy lovely steps, O glorious King, From every least corruption free;  
Virgins upon Thy steps attend, Our every sense from sin refine,  
And hymns to Thy high glory sing. And purify our souls for Thee.

5. To God the Father, and the Son,  
All honor, glory, praise be given;  
With Thee, coequal Paraclete!  
For evermore in earth and Heaven.

SAINTS  
*Feasts of Apostles*

110

**Now let the earth with joy resound**

*Exsultet orbis gaudiis*

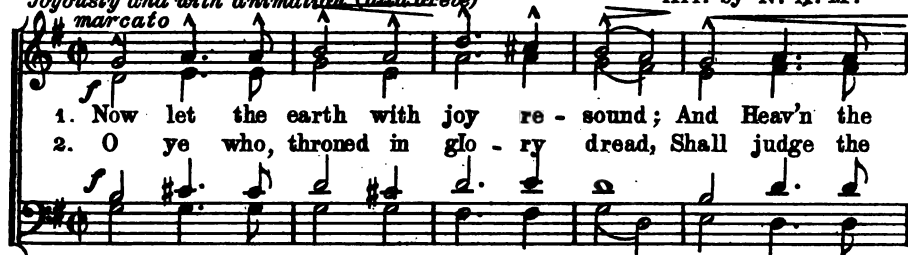
Translated by Father Caswall Processional

Lachmannov Spevniček

*Joyously and with animation (alla breve)*

Arr. by N. A. M.

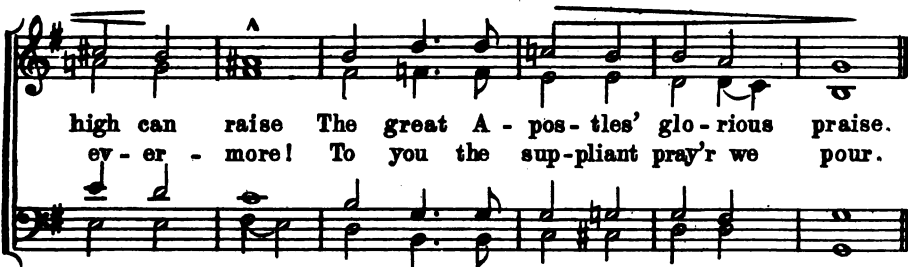
*marcato*



1. Now let the earth with joy re - sound; And Heav'n the  
2. O ye who, throned in glo - ry dread, Shall judge the



chant re - ech - o round; Nor Heav'n nor earth too  
liv - ing and the dead! Lights of the world for



high can raise The great A - pos - tles' glo - rious praise.  
ev - er - more! To you the sup - pliant pray'r we pour.

3. So when the world is at its end,  
And Christ to judgment shall descend,  
May we be called those joys to see  
Prepared from all eternity.

4. Praise to the Father, with the Son,  
And Holy Spirit, Three in One;  
As ever was in ages past,  
And so shall be while ages last.

# Hark! hark! my soul

## The Pilgrims of the Night

Father Faber

Nicola A. Montani

*Moderato (alla breve)*

1. Hark! hark! my soul! an - gel - ic songs are swell - ing O'er  
2. Dark - er than night life's shad - ows fall a - round us, And,

earth's green fields and o - cean's wave - beat shore; How  
like be - night - ed men, we miss our mark: God

sweet the truth those bless - ed strains are tell - ing Of  
hides Him - self, and grace hath scarce - ly found us, Ere

that new life where sin shall be no more!  
death finds out his vic - tims in the dark.

**Refrain**

*pp-f*  
1-4. An - gels of Je - sus! An - gels of light! —

Sing - ing to wel - come The pil - grims of the night

3. Far, far away, like bells at evening pealing,  
The voice of Jesus sounds o'er land and sea;  
And laden souls, by thousands meekly stealing,  
Kind Shepherd! turn their weary steps to Thee.

Refrain.

4. Angels! sing on, your faithful watches keeping,  
Sing us sweet fragments of the songs above;  
While we toil on, and soothe ourselves with weeping,  
Till life's long night shall break in endless love.

Refrain.

## Dear Angel! ever at my side

## The Guardian Angel

Father Faber

Nicola A. Montani

*Semplice*

1. Dear An - gel! ev - er at my side, How  
2. Thy beau - ti - ful and shin - ing face, I

lov - ing must thou be, To leave thy home in  
see not, tho' so near; The sweet - ness of thy

Heav'n to guide A sin - ful child like me.  
soft low voice Too deaf am I to hear.

3. But when, dear Spirit, I kneel down, 4. Oh! when I pray thou prayest too,  
Both morn and night to prayer, Thy prayer is all for me;  
Something there is within my heart, But when I sleep, thou sleepest not,  
Which tells me thou art there. But watchest patiently.

5. Then, for thy sake, dear Angel! now 6. Then love me, love me, Angel dear!  
More humble will I be: And I will love thee more;  
But I am weak, and when I fall, And help me when my soul is cast  
O weary not of me. Upon the eternal shore.

# Help, Lord, the Souls which Thou hast made The Faithful departed

Cardinal Newman

From a Slovak Hymnal

Arr. by N. A. M.

*Andante*

1. Help, Lord, the souls which Thou hast made, The souls to  
2. Those ho - ly souls, they suf - fer on, Re - signed in

Thee so dear, In pris - on for the  
heart and will, Un - til Thy high be -

*allargando*

debt un - paid, Of sins com - mit - ted here.  
hest is done, And jus - tice has its fill.

3. For daily falls, for pardoned crime, 4. Oh, by their patience of delay,  
They joy to undergo Their hope amid their pain,  
The shadow of Thy Cross sublime, Their sacred zeal to burn away  
The remnant of Thy woe. Disfigurement and stain;

5. Oh, by their fire of love, not less 6. Good Jesus, help! sweet Jesus, aid  
In keenness than the flame, The souls to Thee most dear,  
Oh, by their very helplessness, In prison for the debt unpaid  
Oh, by Thy own great Name: Of sins committed here.

## Ye Souls of the Faithful

O vos fideles animæ

Tr. by Father Caswall

From an Italian Hymn Book

Arr. by N. A. M.

*Moderato*

1. Ye souls of the faith-ful, who sleep in the Lord, Who yet are shut  
 2. O Fa-ther of mer-cies, Thine an-ger with-hold; These works of Thy

out from your fin-al re-ward: O! would I could lend you as-  
 Hand in Thy mer-cy be-hold: Too oft from Thy path they have

sis-tance to fly From pris-on be-low to your pal-ace on high!  
 wan-dered a-side, But Thee, their Cre-a-tor, they nev-er de-nied.

3. O tender Redeemer, their misery see:  
 Deliver the souls that were ransomed by Thee:  
 Behold how they love Thee, despite of their pain:  
 Restore them, restore them to favor again.

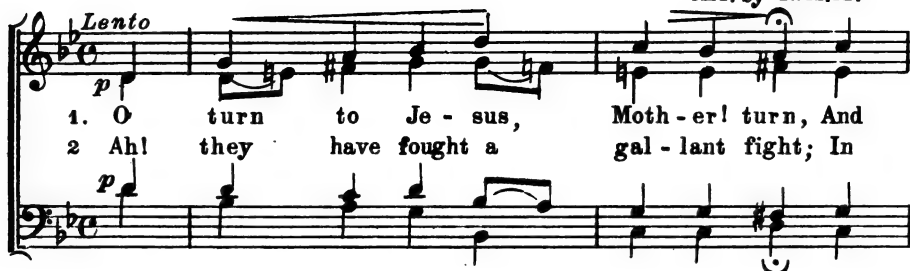
4. O Spirit of Grace, Thou Consoler divine,  
 See how for Thy presence they longingly pine,  
 To lift, to enliven their sadness, descend;  
 And fill them with peace and with joy in the end.

## O turn to Jesus, Mother, turn

Father Faber

From a Slovak Hymnal  
Arr. by N.A.M.

*Lento*



1. O turn to Je - sus, Moth - er! turn, And  
2. Ah! they have fought a gal - lant fight; In



call Him by His ten - derest names; Pray for the Ho - ly  
death's cold arms they per - se - vered; And af - ter life's un -



Souls that burn This hour a - mid the cleans - ing flames.  
cheer - y night, The ar - bour of their rest is neared.

3. They are the children of thy tears; 4. O Mary, let thy Son no more  
Then hasten, Mother, to their aid; His lingering Spouses thus expect:  
In pity think each hour appears God's children to their God restore,  
An age while glory is delayed. And to the Spirit His elect.

5. Pray, then, as thou hast ever prayed;  
Angels and souls, all look to thee;  
God waits thy prayers, for He hath made  
Those prayers His law of charity.



# THE HOLY SOULS

## Unto him, for whom this day

### Recessional

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

*Andante religioso (non troppo lento)*

*accel*

1. Un - to him, for whom, this day; — *Iuste ju - dex* —  
 2. When at Judg - ment he shall stand, — *Rex tre - men - dæ*

*a tempo*

*pp* *f*  
*ul - ti - o - nis, We in love and pit - y pray; —*  
*ma - jes - ta - tis, Grant him what Thy love hath planned,*

### Refrain

*pp*  
*Do - num fac re - mis - si - o - nis. 1-3. Pi - e Je - su Do - mi -*  
*Qui sal - van - dos sal - vas gra - tis.*

*pp*  
*ne, — Do - na e - i re - qui - em. re - qui - em.*

3. He hath fought the gallant fight  
*Inter oves locum præsta,*  
 Lead Him on to Heaven's light  
*Statuens in parte dextra.*

Refrain: **♩: Pie Jesu etc. :♩**

## Out of the depths

## De Profundis

S. Webbe

*With devotion*

1. Out of the depths to Thee, O Lord, I cry, Lord! gra-cious  
 2. Oh, hear our pray'rs and sighs, Re-deem-er blest, And grant Thy

*p*

turn Thine ear to sup-pliant sigh; If sins of man Thou scann'st,  
 ho-ly souls e-ter-nal rest. And let per-pet-ual-light

*cresc. molto* *rall*

who may stand That search-ing eye of Thine, and chast'n-ing hand?  
 up-on them shine; For tho' not spot-less, still these souls are Thine.

3. To be appeased in wrath, dear Lord, is Thine;  
 Thou mercy with Thy justice canst combine;  
 Thy blood our countless stains can wash away:  
 This is Thy law, our hope and steadfast stay.
4. This God Himself shall come from Heaven above,  
 The Christ! the God of mercy and of love!  
 He comes. He comes! the God Incarnate He!  
 And by His glorious death makes all men free!

# HEAVEN Jerusalem the Golden

Bernard of Cluny  
Translated by J. M. Neale

Urbs Sion aurea

J. Grabowski  
Arr. by N. A. M.

*Con moto*

1. Je - ru - sa - lem the Gol - den, With milk and hon - ey blest, Be -  
2. They stand, those Halls of Si - on, All ju - bi - lant with song, And

neath thy con - tem - pla - tion Sink heart and voice op - prest; I  
bright with man - y an An - gel, And all the Mar - tyr throng; The

know not. Oh, I know not What joys a - wait us there; What  
Prince is ev - er in them, His light is al - ways seen; The

ra - dian - cy of glo - ry, What bliss be - yond com - pare.  
pas - tures of the bless - ed Are decked in glo - rious sheen.

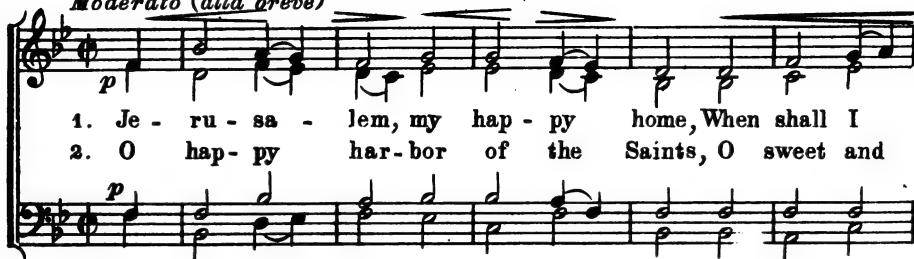
3. There is the throne of David,  
And bliss without alloy;  
The shout of them that triumph,  
The song of festal joy;  
And they, who with their Leader  
Have conquered in the fight,  
For ever and for ever  
Are clad in robes of white.

4. O sweet and blessed country,  
The home of God's elect!  
O sweet and blessed country  
That eager hearts expect!  
Jesu, in mercy bring us  
To that dear land of rest;  
Who art, with God the Father,  
And Spirit, ever blest.

# Jerusalem, my happy home

L. Anderson, S. J.

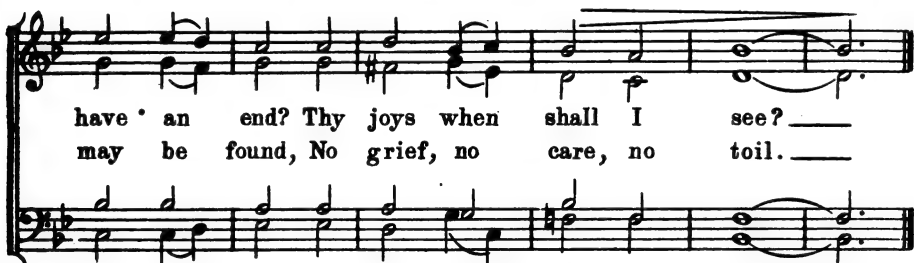
From an Italian Hymnal

*Moderato (alla breve)*


1. Je - ru - sa - lem, my hap - py home, When shall I  
2. O hap - py har - bor of the Saints, O sweet and



come to thee? \_\_\_\_\_ When shall my sor - rows  
pleas - ant soil: \_\_\_\_\_ In thee no sor - row



have an end? Thy joys when shall I see? \_\_\_\_\_  
may be found, No grief, no care, no toil. \_\_\_\_\_

3. There lust and lucre cannot dwell,  
There envy bears no sway,  
There is no hunger, heat or cold  
But pleasure every way.

4. Jerusalem, Jerusalem,  
God grant I once may see  
Thy endless joys, and of the same,  
Partaker, aye to be.

# HEAVEN

## O Paradise! O Paradise!

Father Faber

*Moderato*

From a Slovak Hymnal

Arr. by N. A. M.

1. O Par-a-dise! O Par-a-dise! Who doth not crave for rest? Who  
2. O Par-a-dise! O Par-a-dise! The world is grow-ing old; Who

Refrain

would not seek the hap-py land, Where they that loved are blest:  
would not be at rest and free Where love is nev-er cold, 1-5. Where

loy-al hearts, and true; Stand ev-er in the light, All

rap-ture thro' and thro' In God's most ho-ly sight?

3. O Paradise! O Paradise!  
'Tis weary waiting here;  
I long to be where Jesus is,  
To feel, to see Him near;

Refrain.

4. O Paradise! O Paradise!  
I want to sin no more;  
I want to be as pure on earth  
As on thy spotless shore;

Refrain.

5. O Paradise! O Paradise!  
I greatly long to see  
The special place my dearest Lord  
In love prepares for me;

Refrain.

THE CHURCH  
Faith of our Fathers

121

Father Faber

Fideles ad mortem

Nicola A. Montani

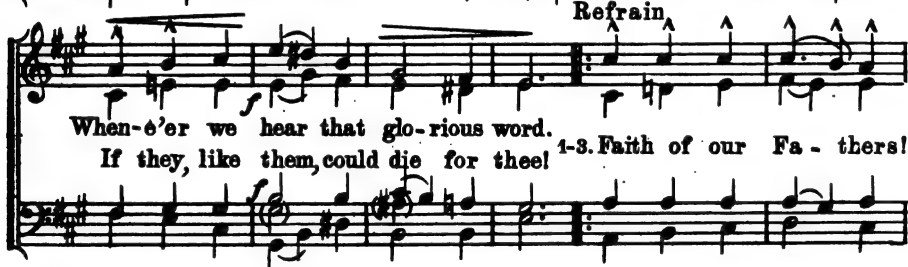
*Maestoso, ben marcato*



1. Faith of our Fa - thers! liv - ing still In spite of dun - geon,  
2. Our Fa - thers, chained in pris - ons dark, Were still in heart and



fire, and sword; Oh, how our hearts beat high with joy  
con - science free: How sweet would be \_ their chil - dren's fate,



Refrain  
When - e'er we hear that glo - rious word.  
If they, like them, could die for thee! 1-3. Faith of our Fa - thers!



Ho - ly Faith! We will be true to thee till death.

3. Faith of our Fathers! we will love  
Both friend and foe in all our strife:  
And preach thee too, as love knows how  
By kindly words and virtuous life:  
||: Faith of our Fathers! Holy Faith!  
We will be true to thee till death. :||

# THE CHURCH

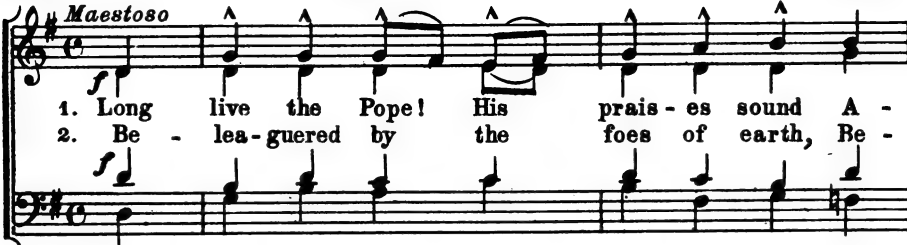
## Long Live the Pope

### Hymn for the Pope

Rt. Rev. Msgr. Hugh T. Henry, Litt. D.

H. G. Ganss

*Maestoso*



1. Long live the Pope! His prais-es sound A -  
2. Be - lea-guered by the foes of earth, Be -



gain and yet a - gain: — His rule is o - ver  
set by hosts of hell, — He guards the loy - al



space and time; His throne the hearts of men: All  
flock of Christ, A watch-ful sen - ti - nel: And



hail! the Shep-herd King of Rome, The theme of lov - ing  
yet, a - mid the din and strife, The clash of mace and

song: Let all the earth his glo - ry sing, And  
sword, He bears a - lone the shep - herd staff, This

heav'n the strain pro - long, Let all the earth his  
cham - pion of the Lord, He bears a - lone the

glo - ry sing, And heav'n the strain pro - long  
shep - herd staff, This cham - pion of the Lord.

3. His signet is the Fisherman's;

No sceptre does he bear;

In meek and lowly majesty

He rules from Peter's Chair:

And yet from every tribe and tongue, Almighty Father, bless his work,

From every clime and zone,

Three hundred million voices sing,

The glory of his throne. :||

4. Then raise the chant, with heart and voice

In church and school and home:

"Long live the Shepherd of the Flock!

Long live the Pope of Rome!"

Almighty Father, bless his work,

Protect him in his ways,

Receive his prayers, fulfil his hopes,

And grant him "length of days." :||



## Blest is the Faith

Father Faber

Nicola A. Montani

*Maestoso*

1. Blest is the Faith, di - vine and strong, Of thanks and  
2. Blest is the Hope that holds to God, In doubt and

The first system of musical notation features a treble and bass staff in G major (one sharp). The tempo is marked 'Maestoso'. The melody begins with a half note G4, followed by a quarter note A4, and continues with a series of eighth and quarter notes. The lyrics are printed below the staff, with two verses provided.

praise an end - less foun - tain, Whose life is one per -  
dark - ness still un - shak - en, And sings a - long the

The second system continues the melody from the first system. The lyrics 'praise an end - less foun - tain, Whose life is one per - dark - ness still un - shak - en, And sings a - long the' are printed below the staff. The notation includes various musical symbols such as beams, slurs, and accents.

pet - ual song, High up the Sav - iour's ho - ly moun - tain.  
heav'n - ly road, Sweet - est when most it seems for - sak - en.

The third system concludes the piece. The lyrics 'pet - ual song, High up the Sav - iour's ho - ly moun - tain. heav'n - ly road, Sweet - est when most it seems for - sak - en.' are printed below the staff. The notation includes various musical symbols such as beams, slurs, and accents.

Refrain.

1-3. Oh, Si - on's songs are sweet to sing, With mel - o -

dies of glad-ness lad - en; Hark! how the harps of

an - gels ring, Hail! Son of Man! Hail! Moth - er - Maid - en!

3. Blest is the Love that cannot love

Aught that earth gives of best and brightest;  
Whose raptures thrill like saints' above,  
Most when its earthly gifts are lightest.

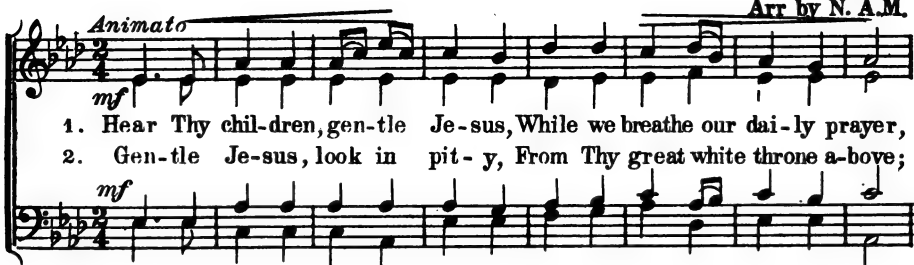
Refrain: Oh Sion's songs etc.

## Hear Thy Children, gentle Jesus

Father Stanfield

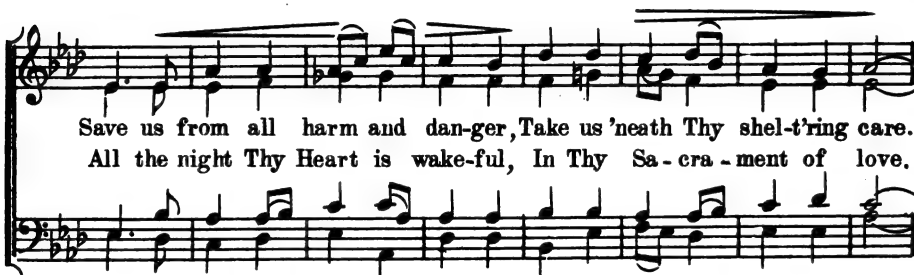
M. Haydn  
Arr by N. A.M.

*Animato*



*mf*

1. Hear Thy chil-dren, gen-tle Je-sus, While we breathe our dai-ly prayer,  
2. Gen-tle Je-sus, look in pit-y, From Thy great white throne a-bove;



Save us from all harm and dan-ger, Take us 'neath Thy shel-t'ring care.  
All the night Thy Heart is wake-ful, In Thy Sa-cra-ment of love.



Save us from the wiles of Sa-tan, 'Mid the lone and sleep-ful night,  
Shades of e-ven fast are fall-ing, Day is fad-ing in-to gloom.



Sweet-ly may bright Guardian An-gels Keep us 'neath their watchful sight.  
When the shades of death fall 'round us, Lead Thine ex-iled chil-dren home.

## Little King, so fair and sweet

## School Hymn

S. N. D.

From a Slovak Hymnal  
Arr. by N. A. M.

*unison*

*p*

1. Lit-tle King, so fair and sweet, See us gath-ered at Thy feet:  
2. Raise Thy lit-tle hand to bless All our child-hood's hap-pi-ness;

*p*

Be Thou Mon-arch of our school, It shall pros-per 'neath Thy rule,  
Bless our sor-row and our pain, That each cross may be our gain.

We will be Thy sub-jects true, Brave to suf-fer, brave to do;  
By Thine own sweet childhood, Lord, Sanc-ti-fy each thought and word,

All our hearts to Thee we bring, Take them, keep them, lit-tle King.  
Set Thy seal on ev-'ry thing Which we do, O lit-tle King.

3. Be our Teacher when we learn,  
All the hard to easy turn;  
Be our Playmate when we play,  
So we shall indeed be gay.  
Keep us happy, keep us pure,  
While our childhood shall endure,  
All its days to Thee we bring,  
Bless them, guard them, little King.

4. And when holidays have come,  
Call Thy children to Thy home,  
In that gentle voice of Thine,  
Which we know, sweet Child Divine.  
At the gate, oh, meet us thus,  
As we loved Thee— Child like us;  
Stretch Thine hands in welcoming  
To Thine own, O little King.

FOR CHILDREN  
*The Infant Jesus*

**When Blossoms flowered 'mid the snows**

A Christmas Carol

For Unison Chorus

Frederick H. Martens

Pietro A. Yon\*

*Andante mosso* *mf*

1. When

*p*

blos-soms flow-ered 'mid the snows Up-on a win-ter night, Was  
gain the heart with rap-ture glows To greet the ho-ly night, That

*p*

born the Child, the Christmas Rose, The King of Love and Light. The  
gave the world its Christmas Rose, Its King of Love and Light. Let

*rall* *a tempo*

*rall* *a tempo*

The musical score is written for a unison chorus and piano accompaniment. It features a key signature of two sharps (F# and C#) and a 12/8 time signature. The tempo is marked 'Andante mosso'. The score is divided into three systems. The first system begins with a vocal line marked 'mf' and a piano line marked 'p'. The second system continues the vocal line and piano accompaniment. The third system includes a 'rall' (rallentando) section followed by an 'a tempo' section. The lyrics are written below the vocal line.

*p*

an - gels sang, the shep - herds sang, The  
 ev - 'ry voice ac - claim His name, The

grate-ful earth re-joiced ; \_\_\_\_\_ And at His bless - ed  
 grate-ful cho - rus swell. \_\_\_\_\_ From par - a - dise to

**Refrain**  
*pp*

birth the stars Their ex-ul - ta-tion voiced. \_\_\_\_\_ 0  
 earth He came That we with Him might dwell. \_\_\_\_\_

*Non troppo lento*

come let us a - dore Him, O come let us a -

(Oboe)

(Sw.) *pp*

dore Him, O come let us a - dore ——— Him

Christ ——— the Lord. ——— 1. A — — 2. A — —

*rall*

# Dear little One! how sweet Thou art

## Christmas

For additional Children's Hymn see No. 87

Father Faber

Nicola A. Montani

*Andante*

1. Dear lit - tle One! how sweet Thou art, Thine eyes, how bright they shine; So  
2. How faint and fee - ble is Thy cry, Like plaint of harm - less dove, When

bright, they al - most seem to speak When Ma - ry's look meets thine!  
Thou dost mur - mur in Thy sleep Of sor - row and of love.

3. When Mary bids Thee sleep Thou sleep'st,  
Thou wakest when she calls;  
Thou art content upon her lap,  
Or in the rugged stalls.

4. Saint Joseph takes Thee in his arms,  
And smoothes Thy little cheek,  
Thou lookest up into his face  
So helpless and so meek.

5. Yes! Thou art what Thou seem'st to be,  
A thing of smiles and tears;  
Yet Thou art God, and Heaven and earth  
Adore Thee with their fears.



## HOLY COMMUNION

*Acts of Faith, Hope, Love and Contrition*  
**Great God, whatever through Thy Church**

From a Slovak Hymnal  
 Arr. by N. A. M.

*Maestoso*

*Faith* 1. Great God, what-ev-er thro' Thy Church Thou teachest to be true, I  
*Hope* 2. My God, I firm-ly hope in Thee, For Thou art great and good; Thou  
 firm-ly do be-lieve it all, And will con-fess it, too. Thou  
 gav-est us Thine on-ly Son To die up-on the Rood. I  
 nev-er canst de-ceiv-ed be, Thou nev-er canst de-ceive, For  
 hope thro' Him for grace to live As Thy com-mandments teach, And  
 Thou art truth it-self, and Thou Dost tell me to be-lieve.  
 thro' Thy mer-cy, when I die The joys of Heav'n to reach.

*Act of Love*

3. With all my heart and soul and strength,  
 I love Thee, O my Lord,  
 For Thou art perfect, and all things  
 Were made by Thy blest Word.  
 Like me to Thine own image made,  
 My neighbor Thou didst make,  
 And as I love myself, I love  
 My neighbor for Thy sake.

*Act of Contrition*

4. Most Holy God, my very soul  
 With grief sincere is mov'd,  
 Because I have offended Thee,  
 Whom I should e'er have lov'd.  
 Forgive me, Father; I am now  
 Resolved to sin no more,  
 And by Thy holy grace to shun  
 What made me sin before.

# O Lord, I am not worthy

*Lento con espressione*

Nicola A. Montani

*p*

1. O Lord, I am not wor - thy That  
2. And hum - bly I'll re - ceive - Thee, The

Thou should'st come to me ; But speak the words of  
Bride - groom of my soul, No mere by sin to

*roll*

com - fort, My spir - it healed shall be.  
grieve Thee, Or fly Thy sweet con - trol.

3. O Mighty Eternal Spirit  
Unworthy tho' I be,  
Prepare me to receive Him  
And trust the Word to me.

# Jesus, Thou art coming

## Acts before Communion

From a Slovak Hymnal

*Moderato*

*p*

1. Je - sus, Thou art com - ing, Ho - ly as Thou art,  
2. Who am I, my Je - sus, That Thou com'st to me?

*p*

Thou, the God who made me, To my sin - ful heart.  
I have sinned a - gainst Thee, Of - ten, griev - ous - ly;

Je - sus, I be - lieve it On Thy on - ly word;  
I am ver - y sor - ry I have caused Thee pain;

*rall*

Kneel - ing, I a - dore Thee As my King and Lord.  
I will nev - er, nev - er, Wound Thy Heart a - gain.

*Trust*

3. Put Thy kind arms round me,  
Feeble as I am;  
Thou art my Good Shepherd,  
I, Thy little lamb;  
Since Thou comest, Jesus,  
Now to be my Guest,  
I can *trust* Thee always,  
Lord, for all the rest.

*Love and Desire*

4. Dearest Lord, I *love* Thee,  
With my whole, whole heart,  
Not for what Thou givest,  
But for what Thou art.  
Come, oh, come, sweet Saviour!  
Come to me, and stay,  
For I *want* Thee, Jesus,  
More than I can say.

*Offering and petition*

5. Ah! what gift or present,  
Jesus, can I bring?  
I have nothing worthy  
Of my God and King;  
But Thou art my Shepherd,  
I, Thy little lamb;  
Take *myself*, dear Jesus,  
All I have and am.
6. Take my body, Jesus,  
Eyes, and ears, and tongue;  
Never let them, Jesus,  
Help to do Thee wrong.  
Take my heart, and fill it  
Full of love for Thee;  
All I have I give Thee,  
Give Thyself to me.

# HOLY COMMUNION

## Jesus, Jesus come to me

### Hymn before Communion

For additional Communion Hymns see Nos. 49, 51, 54, and Hymns in honor of the Blessed Sacrament. See also "Acts," Nos. 128, 129, 130, 145.

Tr. Sister Jeanne Marie

Traditional Melody

*Slowly*

1. Je - sus, Je - sus, come to me,  
 2. Je - sus, I live for Thee,  
 3. Com - fort my poor soul dis - tressed,

All my long - ing is for Thee, Of all friends the  
 Je - sus, I die for Thee, I be -  
 Come and dwell with - in my breast, Oh how oft I -

best Thou art, Make of me Thy coun - ter - part.  
 long to Thee, For - e'er in life and death.  
 long for Thee, Je - sus, Je - sus, come to me.

# My God, accept my heart this day

M. Bridges

Nicola A. Montani

*Slowly with devotion*

1. My God, ac - cept my heart this day, And  
2. Be - fore the cross of Him who died, Be -

make it al - ways Thine, That I from Thee no  
held I pros - trate fall; Let ev - 'ry sin be

more may stray, No more from Thee de - cline.  
cru - ci - fied, Let Christ be all in all.

3. Anoint me with Thy heavenly grace, 4. May the dear blood, once shed for me,  
Adopt me for Thine own, — My best atonement prove ; —  
That I may see Thy glorious face That I from first to last may be  
And worship at Thy throne. The purchase of Thy love!

5. Let every thought, and work, and word,  
To Thee be ever giv'n —  
Then life shall be Thy service, Lord,  
And death the gate of heaven!

# Jesus, my Lord! behold at length the time

## Act of Contrition

Bishop Chadwick

Traditional Melody

*Moderato*

1. Je-sus, my Lord! be-hold at length the time When I re-solve to  
2. Since my poor soul Thy precious Blood has cost Suf-fer it not for

Refrain

turn a-way from crime  
ev-er to be lost. 3. Oh, par-don me, Je-sus: Thy mer-cy I im-

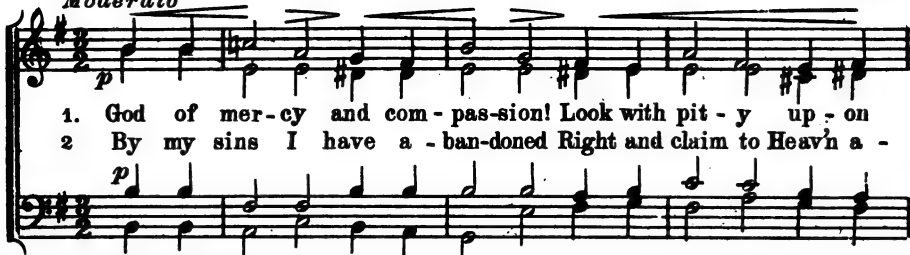
plo-re; I will nev-er more of-fend Thee; Oh, fend Thee; no never more.

3. Kneeling in tears, behold me at Thy Feet,  
Like Magdalene, forgiveness I entreat.  
Oh pardon me, Jesus, Thy mercy I implore,  
I will never more offend Thee;  
Oh pardon me, Jesus, Thy mercy I implore,  
I will never more offend Thee— no, never more.

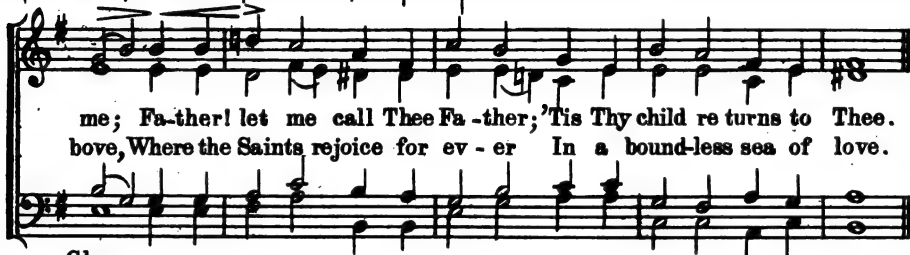
## God of mercy and compassion

Rev. E. Vaughan

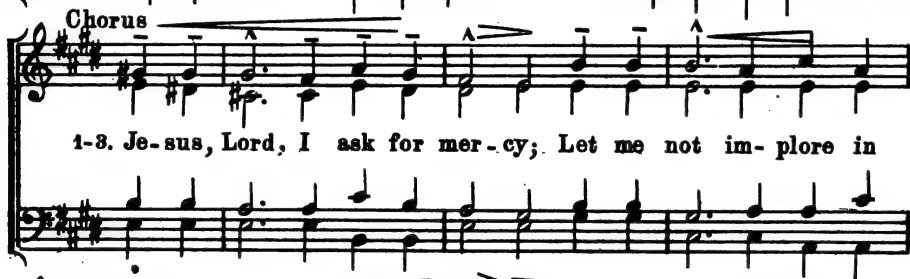
Nicola A. Montani

*Moderato*


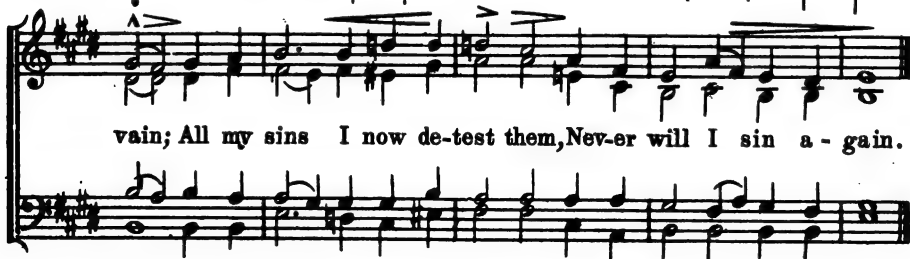
1. God of mer-cy and com-pas-sion! Look with pit-y up-on  
 2 By my sins I have a-ban-doned Right and claim to Heav'n a-



me; Fa-ther! let me call Thee Fa-ther; 'Tis Thy child re- turns to Thee.  
 bove, Where the Saints re-joice for ev-er In a bound-less sea of love.



Chorus  
 1-3. Je-sus, Lord, I ask for mer-cy; Let me not im-plore in



vain; All my sins I now de-test them, Nev-er will I sin a-gain.

3. See our Saviour, bleeding, dying,  
 On the Cross of Calvary;  
 To that Cross my sins have nailed Him,  
 Yet He bleeds and dies for Me.

Chorus:



# Jesus, ever-loving Saviour

## Hymn for a Happy Death

Franz Schubert  
Arr. by N.A.M.

1. Je - sus, ev - er lov - ing Sav - iour, Thou didst live and die for me;  
2. When the last dread hour ap - proach - ing Fills my guilt - y soul with fear,

Liv - ing, I will live to love Thee, Dy - ing, I will die for Thee. Je - sus!  
All my sins rise up be - fore me, All my vir - tues dis - ap - pear. Je - sus!

Je - sus! By Thy life and death and sor - row, Help me in my ag - o - ny.  
Je - sus! Turn not Thou in an - ger from me; Ma - ry, Jo - seph, then be near!

3. Mary, thou canst not forsake me,  
Virgin-mother undefiled;  
Thou didst not abandon Jesus,  
Dying, tortured, and reviled.  
Jesus! Jesus!

Send Thy Mother to console me:  
Mary, help thy guilty child!

4. Jesus, when in cruel anguish  
Dying on the shameful tree,  
All abandoned by Thy Father,  
Thou didst writhe in agony.  
Jesus! Jesus!

By those three long hours of sorrow  
Thou didst purchase hope for me.

5. Then, by all that Thou didst suffer,  
Grant me mercy in that day;  
Help me, Mary, my sweet Mother,  
Holy Joseph, near me stay.

Jesus! Jesus!

Let me die, my lips repeating,  
Jesus, mercy! Mary, pray!

GENERAL  
*The Holy Family*  
**Happy we who thus united**

136

Rev. E. Vaughan

"Ave Virgo" 15th Century melody  
Arr. by N. A. M.

*Allegro moderato*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of staves. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line of the hymn. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro moderato'. Dynamics include 'mf' (mezzo-forte) and 'f' (forte). The lyrics are printed below the vocal staves.

*mf* 1. Hap-py we, who thus u-nit-ed Join in cheer-ful mel-o-dy;  
2. Je-sus, whose al-might-y bid-ding All cre-at-ed things ful-fil,  
*mf*  
Prais-ing Je-sus, Ma-ry, Jo-seph, In the "Ho-ly Fam-i-ly."  
Lives on earth in meek sub-jec-tion To His earth-ly par-ents' will.  
  
Je-sus, Ma-ry, Jo-seph, help us, That we ev-er true may be,  
Sweet-est In-fant, make us pa-tient And o-be-dient for Thy sake;  
  
To the prom-is-es that bind us To the "Ho-ly Fam-i-ly."  
Teach us to be chaste and gen-tle, All our storm-y pas-sions break.

3. Mary! thou alone wert chosen Virgin Mother of thy Lord:  
Thou didst guide the early footsteps Of the Great Incarnate Word.  
Dearest Mother! make us humble;  
For thy Son will take His rest  
In the poor and lowly dwelling  
Of a humble sinner's breast.
4. Joseph! Thou wert called the father:  
Of thy Maker and thy Lord;  
Thine it was to save thy Saviour  
From the cruel Herod's sword.  
Suffer us to call thee father;  
Show to us a father's love;  
Lead us safe through every danger  
Till we meet in heaven above.

GENERAL  
*The Rosary*  
 The Glorious Mysteries

**By the first bright Easter Day**

For the Joyful Mysteries see Hymn No. 86.

C. M. Caddell

From a Slovak Hymnal  
 Arr. by N. A. M.

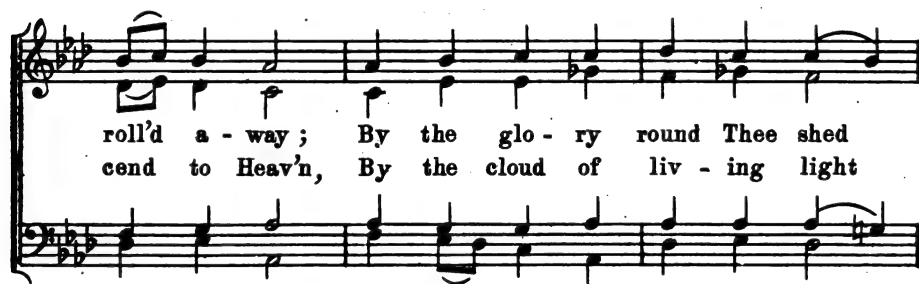
*Allegro moderato*



*mf*

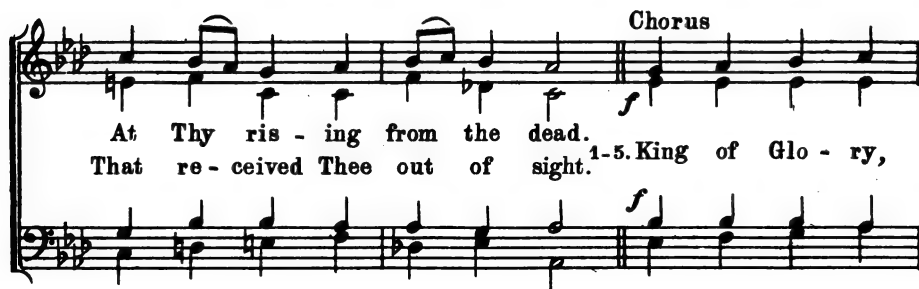
1. *The Resurrection* By the first bright Eas-ter - Day, When the stone was  
 2. *The Ascension* By Thy part-ing bless-ing giv'n, As Thou didst as -

*mf*



roll'd a - way ; By the glo - ry round Thee shed  
 cend to Heav'n, By the cloud of liv - ing light

**Chorus**



At Thy ris - ing from the dead.  
 That re - ceived Thee out of sight. <sup>1-5.</sup> King of Glo - ry,

*f*



*3. The Descent of the Holy Ghost*

By that rushing sound of might  
Coming down from heaven's height;  
By the cloven tongues of fire,  
Holy Ghost, our hearts inspire!

Chorus:

*4. The Assumption of our Lady*

See the Virgin Mother rise,  
Angels bear her to the skies;  
Mount aloft, imperial Queen,  
Plead on high the cause of men!

Chorus:

*5. The Coronation of our Lady*

Mary reigns upon the throne  
Pre-ordained for her alone;  
Saints and angels round her sing,  
Mother of our God and King.

Chorus:

GENERAL  
Evening Hymn  
**Sweet Saviour! bless us ere we go**

Father Faber

Nicola A. Montani

*Andante ma non troppo*

1. Sweet Sav-iour! bless us ere we go; Thy word in - to our  
2. The day is done; its hours have run; And Thou hast tak - en

minds in-stil; And make our luke-warm hearts to glow With low-ly  
count of all, The scan-ty tri-umphs grace hath won, The bro-ken

Refrain

love and fer-vent will. 1-4. Thro' life's long day and death's dark night,  
vow, the fre-quent fall.

O gen-tle Je-sus! be our light; Je-sus! be our light.

3. Grant us, dear Lord! from evil ways  
True absolution and release;  
And bless us more than in past days  
With purity and inward peace.  
||: Through life's long day and death's  
dark night,  
O gentle Jesus! be our light. :||

4. For all we love, the poor, the sad,  
The sinful, — unto Thee we call;  
Oh let Thy mercy make us glad;  
Thou art our Jesus and our All.  
||: Through life's long day and death's  
dark night,  
O gentle Jesus! be our light. :||

GENERAL  
*Evening Hymn*

139

As fades the glowing orb of day  
Jam sol recedit igneus

Translated by T. J. Potter

S. Webbe (1740-1816)

*Moderato*



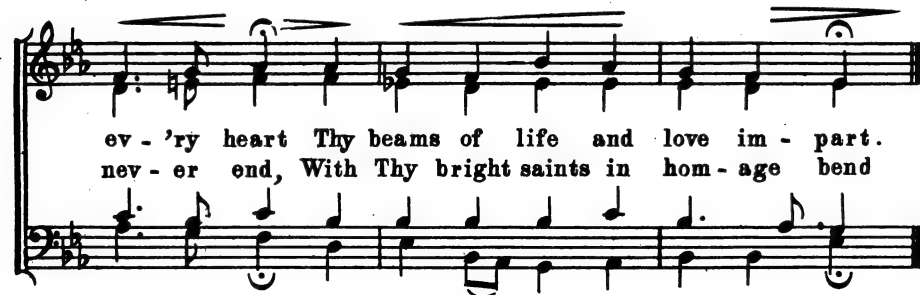
*p*

1. As fades the glow - ing orb of day, To  
2. At ear - ly dawn, at close of day, To

*p*



Thee, great source of light, we pray; Blest Three in One, to  
Thee our vows we hum - bly pay; May we, 'mid joys that



ev - 'ry heart Thy beams of life and love im - part.  
nev - er end, With Thy bright saints in hom - age bend

## When day's shadows lengthen

Mane nobiscum, quoniam ad vesperascit

Dr. F. G. Lee

Traditional Melody

Arr. by N. A. M.

*Andante*

1. When day's shadows lengthen, Je - sus, be Thou near:—  
2. When the night grows dark-est, And the stars are pale,—

Par - don, com - fort, strengthen, Chase a - way my fear;  
When the foe - men gath - er In death's mist - y vale,

Love and hope be deep - end, — Faith more strong and clear.  
Be Thou Sword and Buck - ler, — Be Thou Shield and Mail.

3. Come, Thou Food of angels,  
Source of every grace,  
In Thy Father's mansions  
Give me soon a place;  
That unveiled in splendor  
I may see Thy Face.

4. Then be near me, Jesus,  
Enemies shall flee:  
Hidden God and Saviour,  
Thou my comfort be:  
Food, and Priest, and Victim,  
Let me feed on Thee.

5. So shall no fears chill me  
On that unknown shore;  
For in death He conquered,  
And can die no more.  
His Hand guards and guides me  
To the heavenly door.

5. Blessed warfare over,  
Endless rest alone;  
Tears no more, nor sorrow,  
Neither sigh nor moan,  
But a song of triumph  
Round about the throne.

GENERAL  
Praise we our God with joy

141

Canon Oakeley

The Praise of God

Processional

Nicola A. Montani

*Allegro maestoso (with well-marked rhythm)*

1. Praise we our God with joy And glad-ness nev-er end-ing;  
2. He is our Shep-herd true, With watch-ful care un-sleep-ing;

An-gels and Saints with us Their grate-ful voic-es blend-ing.  
On us, His er-ring sheep, An eye of pit-y keep-ing.

He is our Fa-ther dear, O'er filled with Fa-ther's love;  
He with a might-y arm The bonds of sin doth break,

Mer-cies un-sought, un-known He show-ers from a-bove.  
And to our bur-den'd hearts In words of peace doth speak.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) with piano accompaniment. It features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are printed below the corresponding vocal staves.

3. Bleeding, we lay, but He

With soothing bands hath bound us;  
Dark was our path, but He  
Hath poured His Light around us;  
Graces in copious streams  
From that pure fountain come,  
Down to our heart of hearts,  
Where God hath set His home.

4. His Word our lantern is,

His Peace our consolation;  
His Sweetness all our rest,  
Himself our great Salvation!  
Then live we all to God,  
Rely on Him in faith,  
Be He our guide in life,  
Our joy, our hope, in death.



## Praise to the Holiest in the height

Dream of Gerontius

Cardinal Newman

Processional

Nicola A. Montani

*With spirit*


1. Praise to the Ho - li - est in the height, And in the  
2. O lov - ing wis - dom of our God! When all was



depth be praise; — In all His words most  
sin and shame, — A sec - ond Ad - am



won - der - ful, Most sure in all His ways! —  
to the fight And to the res - cue came. —

- |  |  |
|--|--|
| 3. O wisest love! that flesh and blood<br>Which died in Adam fail,<br>Should strive afresh against the foe,<br>Should strive and should prevail; | 4. And that a higher gift than grace<br>Should flesh and blood refine,<br>God's Presence and His very Self,<br>And Essence all-divine. |
| 5. O generous love! that He who smote<br>In man for man the foe,<br>The double agony in man<br>For man should undergo;                           | 6. And in the garden secretly,<br>And on the Cross on high,<br>Should teach His brethren and inspire<br>To suffer and to die.          |

# Lord, for tomorrow and its needs

("Just for today")

Sister M. Xavier

Nicola A. Montani

*Slowly*




1. Lord, for to-morrow and its needs I do not pray: Keep me, my God, from  
 2. Let me be slow to do my will, Prompt to o-bey: Help me to mor-ti-

*accel*



stain of sin, Just for to-day. Let me both di-li-gent-ly work,  
 fy my flesh, Just for to-day. Let me no wrong or i-dle word

*rall*



And du-ly pray: Let me be kind in word or deed, Just for to-day.  
 Un-think-ing say; Set Thou a seal up-on my lips, Just for to-day.

- |   |  |
|---|--|
| 3. Let me in season, Lord, be grave,<br>In season, gay;<br>Let me be faithful to Thy grace,<br>Just for to-day.<br>And if to-day my tide of life<br>Should ebb away,<br>Give me Thy Sacraments divine,<br>Sweet Lord, to-day. | 4. In Purgatory's cleansing fires<br>Brief be my stay;<br>Oh, bid me, if to-day I die,<br>Go home to-day.<br>So, for to-morrow and its needs,<br>I do not pray;<br>But keep me, guide me, love me, Lord,<br>Just for to-day. |
|---|--|

## Why art thou sorrowful?

The Remembrance of Mercy

Father Faber

S. M. Yenn

*Moderato*

*p*

1. Why art thou sor-row-ful, ser-vant of God? And  
2. Oh, is there a thought in the wide world so sweet, As that

*p*

This musical system consists of a treble and bass staff in G minor (three flats). The tempo is marked 'Moderato'. The first line of music begins with a piano (*p*) dynamic. The lyrics are written below the staves, with two verses. The second line of music also begins with a piano (*p*) dynamic.

*mf*

what is this dul - ness that hangs o'er thee now? Sing the  
God has so cared for us, bad as we are, That He

*mf*

This musical system continues the melody and accompaniment. The lyrics are written below the staves. The dynamic is marked *mf* (mezzo-forte).

*cresc*

prais-es of Je - sus, and sing them a - loud, And the  
thinks for us, plans for us, stoops to en-treat, And

This musical system concludes the piece. The tempo is marked *cresc* (crescendo). The lyrics are written below the staves.

*Poco piu  
mosso*



song shall dis - pel the dark cloud from thy brow. — Sing the  
fol - lows us, wan - der we ev - er so far? — That He

*Meno*



prais - es of Je - sus, and sing them a - loud, And the  
thinks for us, plans for us, stoops to en - treat, And

*allargando*

*rit*



song shall dis - pel — the dark cloud from thy brow.  
fol - lows us, wan - der we ev - er so far?

3. Oh, then, when the spirit of darkness comes down  
With clouds and uncertainties into thy heart,  
||: One look to thy Saviour, one thought of thy crown,  
And the tempest is over, the shadows depart. :||

4. That God hath once whispered a word in thine ear,  
Or sent thee from Heaven one sorrow for sin,  
||: Is enough for a life both to banish all fear,  
And to turn into peace all the troubles within. :||

**Acts of Faith, Hope and Charity**

For Acts of Contrition etc. see Nos. 128, 133, and Hymns for Holy Communion.

**(A) ACT OF FAITH**

*Moderato (Recitativo libero)*

Anon.

St. Patrick's Hymn Book

My God, I be-lieve in Thee, And all Thy Church doth teach,

The musical notation for the first system of the hymn. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Because Thou hast said it— And Thy word is true.

The musical notation for the second system of the hymn. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

**(B) ACT OF HOPE**

My God, I hope in Thee, For Grace and for glo - ry,

The musical notation for the third system of the hymn. It continues the melody and accompaniment. The lyrics are written below the staves.

Because of Thy prom-is-es, Thy mer-cy, and Thy pow'r.

(C) *ACT OF CHARITY*

My God, because Thou art so good, I love Thee with all my heart,

And for Thy sake, I love my neigh-bor as my-self.

OUR MOTHER OF SORROWS  
Passiontide and B.V.M.

What a Sea of Tears and Sorrows

O quot undis lacrymarum

Tr. by Rev. F. Campbell

*Andante religioso*

Ch. Gounod  
Arr. by N. A. M.

1. What a sea of tears and sor - rows, Did the soul of  
2. Oh, that mourn - ful Vir - gin - Moth - er, See her tears how

Ma - ry toss To and fro up - on its bil - lows  
fast they flow Down up - on His man - gled Bod - y

While she wept her bit - ter loss; In her arms her  
Wound - ed Side and thorn - y Brow; While His Hands and

Je - sus hold - ing, Torn so new - ly from the Cross.  
Feet she kiss - es, Pic - ture of im - mor - tal woe.

3. Oft, and oft His Arms and Bosom, Fondly straining to her own;  
Oft, her pallid lips imprinting  
On each Wound of her dear Son:  
Till at last in swoons of anguish,  
Sense and consciousness are gone.
4. Gentle Mother, we beseech thee,  
By thy tears and troubles sore;  
By the death of thy dear Off-spring,  
By the bloody Wounds He bore;  
Touch our hearts with that true sorrow  
Which afflicted thee of yore.

## The Divine Praises

Organ sustains chords in recitations.

J. Lewis Browne

*Slowly*

Bless-ed be God! Bless-ed be His Ho-ly Name! Bless-ed be

*Rec.*

Organ sustains chord

*Voices*

Je-sus Christ, true God and true Man; Bless-ed be the Name of

Je-sus; Bless-ed be His most Sa-cred Heart Bless-ed be

V.S.

Je-sus in the most Ho-ly Sa-cra-ment of the Al-tar!



*Faster* *Slowly*

Bless-ed be the great Moth-er of God, Ma-ry most ho-ly!

Organ sustains chord  
*a tempo (recitando leggiero)*

Blessed be her Ho-ly and Im-ma-cu-late Con-cep-tion; Blessed be the Name of Ma-ry,  
Blessed be St. Jo-seph her

*Maestoso* *allarg.*

Vir-gin and Moth-er.  
most chaste spouse

Bless-ed be God in His an-gels, and in His Saints.

148

*The Lord's Prayer*

**Our Father, Who Art in Heaven**

Nicola A. Montani

*Andante religioso* *rall*

Our Fa-ther Who Art in heav-en, hal-lowed be Thy Name; Thy

*a tempo*

King-dom come; Thy will be done on earth, as it is in heav-en. Give

*marcato*

*rall*

us this day our dai-ly bread; And for-give us our tres-pas-ses, as

*a tempo*

*Largo*

we for-give those who trespass a-against us. And lead us not in-to temp-

*rit. sino al fine*

ta-tion; but de-liv-er us from e-vil. A-men.

**Hail, Mary, full of Grace****The Angelical Salutation**

Nicola A. Montani

*Devoto (Slowly) Con espressione*

pp Hail, Ma-ry, full of grace; the Lord is with thee: bless-ed

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp). The tempo and expression markings are *Devoto (Slowly) Con espressione*. The first measure is marked *pp* (pianissimo). The lyrics are: "Hail, Ma-ry, full of grace; the Lord is with thee: bless-ed".

art thou a-mongst wom-en, and bless-ed is the fruit of thy

The second system of musical notation. The lyrics are: "art thou a-mongst wom-en, and bless-ed is the fruit of thy".

*Slower*

womb, Je - sus. Ho-ly Ma-ry, Mother of God, pray for us

The third system of musical notation. It begins with the tempo marking *Slower*. The lyrics are: "womb, Je - sus. Ho-ly Ma-ry, Mother of God, pray for us".

sin - ners, now, and at the hour of our death. A - men.

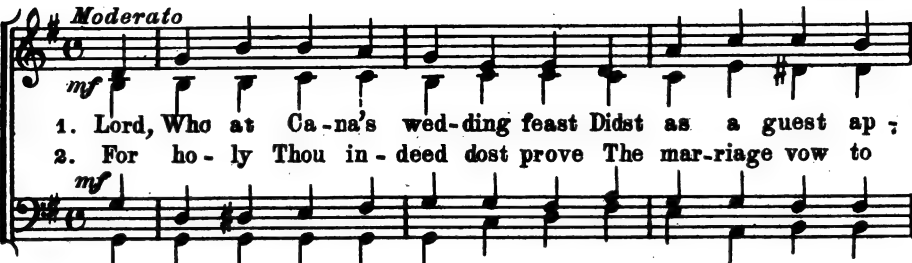
The fourth system of musical notation. The lyrics are: "sin - ners, now, and at the hour of our death. A - men." The system concludes with a double bar line and repeat signs.

# Lord, Who at Cana's Wedding Feast

A. Thrupp

J. Lewis Browne

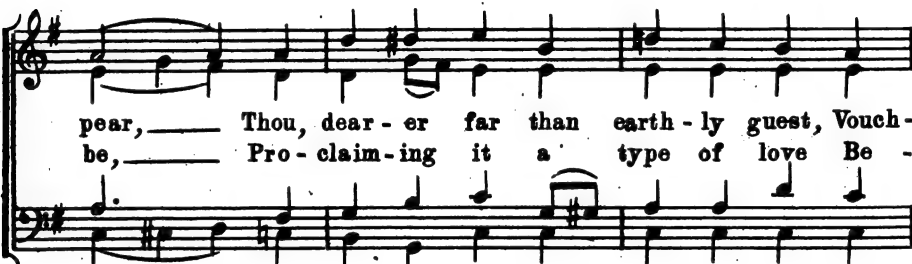
*Moderato*



*mf*

1. Lord, Who at Ca-na's wed-ding feast Didst as a guest ap-  
 2. For ho-ly Thou in-deed dost prove The mar-riage vow to

*mf*



pear, — Thou, dear-er far than earth-ly guest, Vouch-  
 be, — Pro-claim-ing it a type of love Be —



safe Thy pres-ence here; — A — — — men.  
 tween the Church and Thee. — A — — — men.

- p* A — — — men.
3. The holiest vow that man can make,  
 The golden thread in life,  
 The bond that none may dare to break,  
 That bindeth man and wife;
5. On those who at Thine altar kneel,  
 O Lord, Thy blessing pour,  
 That each may wake the other's zeal  
 To love Thee more and more:
4. Which blest by Thee, whate'er betides,  
 No evil shall destroy,  
 Through care-worn days each care divides,  
 And doubles ev'ry joy.
6. Oh grant them here in peace to live,  
 In purity and love,  
 And, this world leaving, to receive  
 A crown of life above!

## Creator Alme Siderum

D. Thermignon

1. Cre - á - tor al - me sí - de - rum, Ae - tér - na  
2. Qui daé - mo - nis ne frau - di - bus Per - í - ret

lux cre - dén - ti - um, Je - su, Re - dém - ptor ó - mni -  
or - bis, im - pe - tu A - mó - ris a - ctus, lán - gui -

um, In - tén - de vo - tis súp - pli - cum. *After last verse*  
di Mun - di me - dé - la fa - ctus es. A - men.

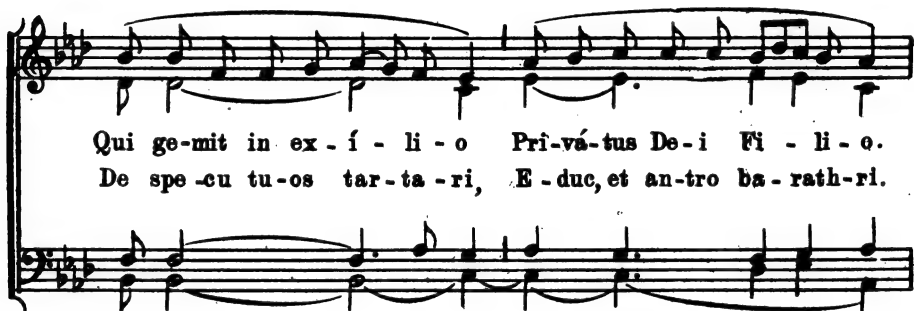
- |   |   |
|---|---|
| <p>3. Cummüne qui mundi nefas<br/>Ut expiäres, ad crucem<br/>E Víriginis sacrario<br/>Intácta prodís victima.</p> | <p>4. Cujus potéstas glóriæ,<br/>Noménque cum primum sonat,<br/>Et coélites et inferi<br/>Treménte curvántur genu.</p>      |
| <p>5. Te deprecámur, últimæ<br/>Magnum diéi Júdicem,<br/>Armís supérnae grátiae<br/>Defénde nos ab hóstibus.</p>  | <p>6. Virtus, honor, laus, gloria<br/>Deo Patri cum Filio,<br/>Sáncto simul Paráclito,<br/>In saeculórum saecula. Amen.</p> |

# Veni, Veni Emmanuel

Ancient chant



1. Ve - ni, ve - ni Em - mán - nu - el! Cap - tí - vum sol - ve Is - ra - el  
 2. Ve - ni, O Jes - se Vir - gu - la! Ex hos - tis tu - os un - gu - la



Qui ge - mit in ex - í - li - o Pri - vá - tus De - i Fi - li - o.  
 De spe - cu tu - os tar - ta - ri, E - duc, et an - tro ba - rath - ri.



1-4. Gáu - de, Gau - de, Em - mán - u - el Nas - cé - tur pro te, Is - ra - el.

3. Veni, veni O Oriens!  
 Soláre nos advéniens:  
 Noctis depélle nebulas,  
 Dirásque noctis ténebras  
 Gaude, etc.

4. Veni Clavis Davidica!  
 Regna, reclude coelica  
 Fac iter tutum supérnum,  
 Et claudé vias infernum  
 Gaude, etc.

## O Emmanuel

Second Mode

Antiphonæ Majores

O — Em - má - nu - el, Rex et lé - gi - fer no - ster,

The first system of music features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a second mode style, with a range of an octave. The bass staff provides a harmonic accompaniment with a similar range. The lyrics are written below the treble staff, with a long dash under 'O'.

ex - spe - ctá - ti - o gén - ti - um, ——— Et Sal - vá - tor

The second system continues the melody and accompaniment. The treble staff shows a continuation of the melodic line with some grace notes. The bass staff continues the harmonic support. The lyrics are split across two lines, with a long dash under 'gén - ti - um'.

e - á - rum: ve - ni Ad Sal - ván - dum nos. Do - mi - ne De - us no - ster.

The third system concludes the piece. The treble staff includes a 'rall' (rallentando) marking above the final measures. The melody ends with a fermata. The bass staff also concludes with a fermata. The lyrics are written below the treble staff.

# En Clara Vox Redarguit

Antiphonale (Vatican Edition)

First Mode

1. En clá - ra vox re - dár - gu - it Gb - scú - ra quae -  
 2. Mens jam re - súr - gat tór - pi - da, Non ám - pli - us  
 3. En A - gnus ad nos mít - ti - tur Lax - á - re gra -

que, pér - so - nans: Pro - cul fu - gén - tur so - mni - a,  
 ja - cens hu - mi: Si - dus re - fúl - get jam no - vum,  
 tis dé - bi - tum: O - mnes si - mul cum la - cri - mis

*rall*  
 Ab al - to Je - sus pró - mi - cat. *After last verse*  
 Ut tol - lat o - mne nox - i - um. A - men.  
 Pre - cé - mur in - dul - gén - ti - am. *rall*

4. Ut cum secúndo fúlserit,  
 Metúque mundum cinxerit,  
 Non pro reátu puniat,  
 Sed nos pius tunc protegat.

5. Virtus, honor, laus, gloria  
 Deo Patri cum Filio,  
 Sancto simul Paráclito,  
 In saeculórum saecula. Amen.



155 a

# CHRISTMAS

## Jesu Redemptor Omnium

Vatican Antiphonale

1. Je - su Re - dém - ptor ó - mni - um, Quem lu - cis an - te o -

ri - gi - nem, Pa - rem pa - tér - nae gló - ri - ae,

*rall* Pa - ter su - pré - mus e - di - dit. *After last verse* A - men.

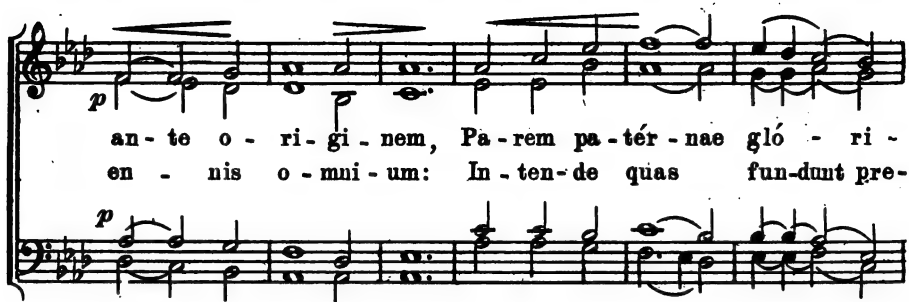
155 b

Alternate setting by Taler  
Dominican Monk  
Monastery of Strasbourg 1361  
Arr by N. A. M.

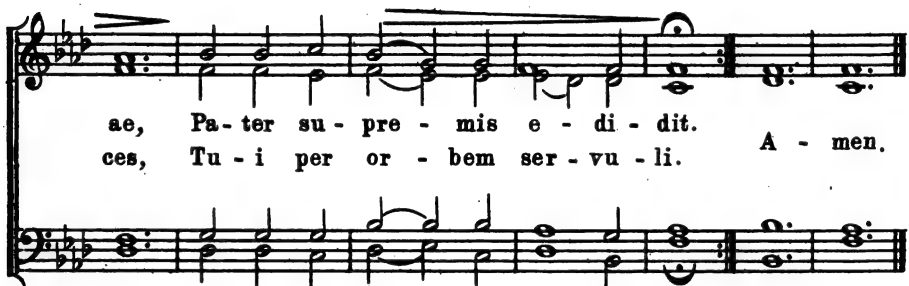
(May be sung in alternate fashion with 155 a)

1. Je - su Re - dém - ptor ó - mni - um Quem lu - cis

2. Tu lu - men et splen - dor Pa - tris, Tu spes per -



*p* an - te o - ri - gi - nem, Pa - rem pa - tér - nae gló - ri -  
en - nis o - mni - um: In - ten - de quas fun - dunt pre -



*p* ae, Pa - ter su - pre - mis e - di - dit. A - men.  
ces, Tu - i per or - bem ser - vu - li.

3. Memento, rerum Conditur,  
Nostri quod olim corporis,  
Sacrata ab alvo Virginis  
Nascendo, formam sumpseris.

4. Testatur hoc praesens dies,  
Currrens per anni circulum,  
Quod solus e sinu Patris  
Mundi salus ad-veneris.

5. Hunc astra, tellus, aequora,  
Hunc omne quod coelo subest,  
Salutis auctorem novae  
Novo salutat cantico.

6. Et nos, beata quos sacri  
Rigavit unda sanguinis,  
Natalis ob diem tui,  
Hymni tributum solvimus.

7. Jesu, tibi sit gloria,  
Qui natus es de Virgine,  
Cum Patre et almo Spiritu,  
In sempiterna saecula. Amen.

# Resonet in Laudibus

Christmas Song of the XIV Century



*p*

1. Ré-so-net in láu-di-bus Cum ju-cún-dus plaúsi-bus, Si-on cum fi-  
2. Si-on lan-da Dó-mi-num Sal-va-tó-rem ó-mni-um Vir-go pa-rit



*f*

dé-li-bus.  
Fi-li-um.

1-6. Ap-pá-ru-it quem gé-mu-it Ma-rí-a. Gau-dé-te, gau-dé-te.



*f*

Christus nátus hó-di-e! Gau-dé-te, gau-dé-te, ex Ma-rí-a Vír-gi-ne.

3. Pueri concúrrite  
Nato Regi psállite  
Voce pia dícite  
Appáruit, etc.

5. Juda cum cantóribus  
Grádere de fóribus  
Et dic cum pastóribus  
Appáruit, etc.

4. Natus est Emmánuel  
Quem praedixit Gabriél  
Testis est Ezechiel  
Appáruit, etc.

6. Qui régnat in aéthere,  
Venit ovem quaérere,  
Nolens eam perdere,  
Appáruit, etc.

# Ecce Nomen Domini Emmanuel

157

Ec-ce Nómen Dómini Emmánu-el, Quod annunti-á-tum est per Gá브리el,

ho-di-e ap-pá-ru-it in Is-ra-el: per Ma-rí-am Vírginem est natus Rex.

E - ia! Vir-go Dé-um gé-nu-it, ut di-vi-na vo-lu-it cle-mén-ti-a.

In Béthle-hem na-tus est, Et in Je-rú-sa-lem ví-sus est,

et in ó-mnem terram ho-no-ri-fi-cá-tus est, Rex Is-ra-el!

The musical score is written for a two-part setting, likely Soprano and Bass. It features a variety of note values including minims, crotchets, and quavers, with frequent use of slurs and ties to connect notes across measures. The lyrics are written in Latin and are placed below the corresponding musical staves.

## Adeste Fideles

Andante

Traditional Melody

*p* Ad - e - ste, fi - dé - les, lae - ti tri - um - phán - tes; Ve - ní - te, ve -  
En gre - ge re - lí - cto, hú - mi - les ad cu - nas Vo - cá - ti pa -

*mf* 2d time *f*  
ní - te in Béth - le - hem: Na - tum vi - dé - te  
stó - res ap - pró - pe - rant: Et nos o - ván - ti

*pp* *p*  
Regem An - ge - ló - rum: Ve - ní - te, ad - o - ré - mus, ve - ní - te, ad - o -  
gra - du fe - sti - né - mus: Ve - ní - te, ad - o - ré - mus, ve - ní - te, ad - o -

*f* *pp* *p*  
ré - mus, ve - ní - te, ad - o - ré - mus Dó - mi - num. num.  
ré - mus, ve - ní - te, ad - o - ré - mus Dó - mi - num. num.

3. Aetérni Paréntis splendórem aetérnum 4. Pro nobis egénium et foeno cubántem

Velátum sub carne vidébimus:

Piis foveámus ampléxibus:

||: Deum infántem, pannis involútum: ||: Sic nos amántem quis non redamáret?

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus Dóminum. :||

Veníte, adorémus Dóminum. :||

# Puer Nobis Nascitur

David Scheidemann  
(1570-1625)

*Moderato*

1. Pú - er nó - bis ná - sci - tur Re - ctor  
2. In prae - sé - pe po - ni - tur sub foe - no

an - ge - ló - rum In hoc mun - do  
ju - men - to - rum Co - gno - vit bos et

pa - sci - tur Dó - mi - nus Do - mi - no - rum.  
a - si - nus Chri - stum re - gem coe - ló - rum.

3. Hinc Herodes timuit  
Magna cum tremóre  
Infantes et pueros  
Occidet prae dolore.

4. Qui natus ex María  
Die hodiérna  
Perducát nos cum grátia  
Ad gáudia supérna.

5. Ángeli laetáti sunt  
Étiam de Deo  
Cantavérunt: glória  
Sit in excélsis Deo.

6. Nos de tali gáudio  
Concinámus choro,  
In chordis, et órgano  
Benedicámus Dómino.

7. Laus et jubilátio  
Nostro sit in ore,  
Et semper angélicas  
Deo dicámus grátias.

# Tollite Hostias

Motet for two or four part chorus

C. St. Saëns

Arr. by N. A. M.

*Allegro Maestoso*

1. Tol-li-te ho-sti-as, et in-tro-i-te in a-tri-a  
2. Ad-o-ra-te, ad-o-ra-te Do-mi-num in a-tri-o.

*Piu vivo*  
e - - jus.  
San-cto e - jus. 3, 4, 6. Lae-ten-tur coe-li et ex-sul-tet ter-ra

*allarg.*  
An-te fá-ci-em Dó-mi-ni quó-ni-am ve-nit. nit. 5. Al-le-lú-

al-le-lú-ia,  
ia, al-le-lú-ia, al-le-lu-ia, al-le-lú-ia, al-le-lú-ia, al-le-lú-

Organ

Voices

ia, al-le-lú-ia, al-le-lú-ia, al-le-lú-ia.

al-le-lú-ia,

Repeat from  $\text{S}$  to  $\text{C}$

THE HOLY NAME  
**Jesu Dulcis Memoria**

Motet for four part chorus

St. Bernard

161 a

T. L. da Vittoria  
 Arr. by N. A. M.

*Lento*

*pp*

Je-su dul-cis me - mó - ri-a, Dans ve - ra, ve - ra

*pp*

Sed super

cor-dis gau - di-a, gau - di-a, Sed su -

Sed super mel

mel et o - mni - a, su - per mel et o - mni -

- per mel, et o - mni - a, su - per mel et o - mni -

et c - mni - a, et o - mni -

a e - jus dul-cis prae - sen - ti - a, *pp*

a e - jus dul-cis prae - sen - ti - a, dulcis praesen-ti-a.

a e - jus dul-cis prae - sen - ti - a.

a e - jus dul-cis prae - sen - ti - a.



# Jesu Dulcis Memoria

For unison or two-part chorus

Cornelius Schmuck  
(abridged)

*Moderato*

*p*

1. Je - su dul-cis me - mó - ri - a, Dans ve-ra  
2. Nil ca-mi-tur su - á - vi - us, Nil au-di-

cor - dis gau - di - a: Sed su-per mel et o - mni -  
tur ju - cun - di - us, Nil co-gi - ta - tur dul - ci -

*After last verse*

a E - jus dul-cis prae-sen - ti - a. A - men.  
us, Quam Je-sus De - i Fi - li - us.

3. Jesu, spes pœnitentibus,  
Quam pius es petentibus!  
Quam bonus te quærentibus!  
Sed quid inveniētibz.

4. Nec lingua valet dicere,  
Nec littera exprimere:  
Expertus potest credere,  
Quid sit Jesum diligere.

5. Sis, Jesu, nostrum gaudium,  
Qui es futurus præmium:  
Sit nostra in te glória,  
Per cuncta semper sæcula. Amen.

# Jesu Dulcis Memoria

161 c

Vatican Antiphonale

Je-su dul-cis me-mó-ri-a, Dans ve-ra cor-dis gáu-di-a;

Sed su-per mel et o-mni-a, E-jus dul-cis prae-sen-ti-a.

162 a

## LENT AND PASSIONTIDE Stabat Mater Sequentia

162 a

Jacopone da Todi (d.1306)

Traditional Melody from the  
Maintzesch Gesangbuch (1661)

*Lento*

1. Sta-bat Ma-ter do-lo-ró-sa Ju-xta cru-cem la-cri-  
2. Cu-jus á-ni-mam ge-mén-tem, Con-tri-stá-tam et do-  
mó-sa, Dum pen-dé-bat Fi-li-us. A-men.  
lén-tem, Per-trans-í-vit glá-di-us. A-men.

3. O quam tristis et afflícta  
Fuit illa benedícta  
Mater Unigéniti!
4. Quæ mœrébat, et dolébat,  
Pia Mater, dum videbat  
Nati poenas ínclýti.
5. Quis est homo, qui non fleret,  
Matrem Christi si vidéret  
In tanto supplicio?
6. Quis non posset contristári,  
Christi Matrem contemplári  
Doléntem cum Fílio?
7. Pro peccátis suæ gentis  
Vidit Jesum in torméntis,  
Et flagéllis súbditum.
8. Vidit suum dulcem Natum  
Moriéndo desolátum,  
Dum emísit spíritum.
9. Eia Mater, fons amóris,  
Me sentíre vim dolóris  
Fac, ut tecum lúgeam.
10. Fac ut árdeat cor meum  
In amándo Christum Deum,  
Ut sibi compláceam.
11. Sancta Mater, istud agas,  
Crufíxi fige plagas  
Cordi meo válide.
12. Tui Nati vulneráti,  
Tam dignáti pro me pati,  
Poenas mecum dívide.
13. Fac me tecum pie flere,  
Crufíxo condolére,  
Donec ego víxero.
14. Juxta crucem tecum stare,  
Et me tibi sociáre  
In planctu desídero.
15. Virgo vírginum præclára,  
Mihi jam non sis amára:  
Fac me tecum plângere;
16. Fac, ut portem Christi mortem,  
Passiónis fac consórtem,  
Et plagas recólere.
17. Fac me plagis vulnerári,  
Fac me crucē inebriári,  
Et cruóre Fílii;
18. Flammis ne urar succénsus,  
Per te, Virgo, sim defénsus  
In die judícii.
19. Christe, cum sit hinc exíre,  
Da per Matrem me veníre  
Ad palmam victóriæ;
20. Quando corpus moriétur,  
Fac, ut ánimæ donétur  
Paradisi glória. Amen.

# Stabat Mater

162 b

S. M. Nanini (1540-1607)

Arr. by N. A. M.

*Moderato assai*

*p* Sta - bat Ma - ter do - lo - ró - sa Ju - xta cru - cem

*p* la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

162 c

Guiseppe Tartini (1692-1770)

*Andante*

Sta - bat Ma - ter do - ló - ro - sa Ju - xta cru - cem

la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

## PALM SUNDAY MUSIC

by Franz Schubert

*Edited and revised by N. A. Montani*

After the sprinkling of Holy Water, the Palms are blessed and the Choir sings the following Antiphon:

*Allegro moderato*

Ho - san - na Fi - li - o Da - vid: be - ne - di -

- ctus qui ve - nit in no - mi - ne Do - mi - ni. Rex,

- Is - ra - el: Ho - san - na in ex - cel - sis.

After the singing of the Lesson the following Responsory is sung:

*Adagio*

*pp*

1. In mon-te O-li-ve-ti o-ra-vit ad Pa-trem:  
 2. Vi-gi-la-te, et o-ra-te o-ra-te,

*pp*

*p*

Pa-ter, si fi-e-ri pot-est, trans-e-at a me ca-lix i-  
 ut non in-tre-tis, in-tre-tis in ten-ta-ti o-

*p*

*Piu Vivo*

*p*

ste.  
 nem. 1-2. Spi-ri-tus qui-dem prom-ptus est, ca-ro au-tem in-fir-

*p*

*p*

ma: fi-at vo-lun-tas tu - - - a.

*p*

After the Preface (with responses in ferial form, as at Requiem) the choir sings the *Sanctus* and *Benedictus*.

Fr. Schubert

*Adagio*

*p* *f* *p* *f*

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

This system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The tempo is marked 'Adagio'. Dynamics include piano (*p*) and forte (*f*).

*Allegro Molto*

*f*

Ple-ni sunt cœ-li et ter-ra glo-ri-a tu-a. Ho-

This system consists of two staves. The tempo is marked 'Allegro Molto'. The dynamics include forte (*f*).

*Slower*

*ff* *p*

san-na in ex-cel-sis. Be-ne-dic-tus qui

This system consists of two staves. The tempo is marked 'Slower'. The dynamics include fortissimo (*ff*) and piano (*p*).

*Faster*

*f*

ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

This system consists of two staves. The tempo is marked 'Faster'. The dynamics include forte (*f*).

After a number of prayers and responses, at the distribution of Palms, the choir sings the following Antiphon:

Fr. Schubert

*Andante*

*p*

Pu-e-ri Hebrae-o-rum, portantes ramos o-li-va-rum, ob-vi-a-ve-runt

*Faster*

*ff*

Do-mi-no, cla-man-tes, et di-cen-tes: Ho-san-na in ex-cel-sis.

Repeat ad lib.

Just before the Procession takes place the Deacon sings; "Procedamus in pace" the choir answers: "In nomine Christi. Amen." The following is then sung:

*Allegro moderato*

*f*

Cum An-ge-lis et pu-e-ris fi-de-les in-ve-ni-a-mur, tri-

um-pha-to-ri mor-tis cla-man-tes: Ho-san-na in ex-cel-sis.

Repeat ad lib.



When the procession has reached the portal of the Church two (or four) chanters enter and, facing the door begin the "Gloria Laus"; the clergy and singers outside repeat the verse. Chanters sing each new stanza while the singers outside repeat the "Gloria Laus" At the end of the last stanza the procession enters the church the music being changed to "Ingrediente."

O. Ravanello  
(abridged)

*Moderato*

1. Glo - ri - a, laus, et ho - nor, ti - bi sit Rex Chri - -

2. Is - - ra - el es tu Rex, Da - vi - dis et

3. Coe - tus in ex - cel - sis te lau - dat

4. Plebs He - brae - a ti - bi cum pal - mis

5. Hi ti - bi pas - sú - ro sol - ve - bant

6. Hi pla - cu - e - re ti - bi, pla - ce - at de -

1. ste Re - dem - ptor: Cui pu - e - ri - le de -

2. in - cly - ta pro - les: No - mi - ne qui in Do - mi -

3. Coe - li - cus o - mnis Et mor - ta - lis ho -

4. ob - vi - a ve - nit: Cum pre - ce, vo - to, hy -

5. mu - ni - a lau - dis: Nos ti - bi re - gnan -

6. vo - ti - o no - stra; Rex bo - ne, Rex cle -

1. cus prom - ptit Ho - san - - na pi - - um.

2. ni, Rex be - ne - di - - cte, ve - - nis.

3. mo, et eun - cta cre - a - ta, sí - - mul.

4. mnis, ad - - su - mus ec - ce ti - - bi.

5. ti, pan - - gi - mus ec - ce me - - los.

6. mens, cui bo - na cun - - cta pla - - cent.

# Ingrediente

Fr. Schubert

*Andante*

*p*

1. In-gre-di-en-te Do-mi-no in san-ctam ci-vi-  
2. Cum-que au-dis-set po-po-lus quod Je-sus ve-

ta-tem, He-brae-o-rum pu-e-ri, re-sur-rec-ti-o-nem  
ni-ret, Je-ro-so-ly-mam, ex-i-e-runt

vi-tae pro-nun-ti-an-tes, ob-vi-am e-i. 1-2. Cum ra-mis pal-ma-rum Ho-

san-na cla-ma-bant in ex-cel-sis.

## HOLY WEEK RESPONSORIES

## In Monte Oliveti

For two or four-part Chorus Michael Haydn (1778)

Edited and revised by N.A.M.

*Andante moderato*

o - ra - - vit ad Pa - trem

*p* In mon - te O - li - ve - ti o - ra - vit ad Pa - - trem:

*p*

*Ped.*

*Slower*

Pa - ter, si fi - e - ri pot - est, tran - se - at a me ca - lix i - ste:

*p*

*♩ Poco piu vivo*

Spi - ri - tus qui - dem promptus est, ca - ro au - tem in -

*Piu lento*

fi - at

vo - lun

tas tu -

*Fine*

*pp* fir - - ma: fi - at vo - lun - tas tu - - a.

*pp*

*cresc molto accel* *allarg.*

Vi-gi-la-te, et o-ra-te, ut non in-tre-tis in ten-ta-ti-o-nem.

*Repeat from ♫ to Fine*

171

# Tristis est anima mea

171

*Largo con espressione* M. Haydn  
Revised by N. A. M.

Tri-stis est a-ni-ma me-a us-que ad mor-tem;

sus-ti-ne-te hic, et vi-gi-la-te me-cum; nunc vi-

*pp* *accel*

de-bi-tis tur-bam, quae cir-cum-da-bit me. Vos fu-gam ca-pi-

*calando* *allarg.* *Fine*

*p* *pp*

e - tis, et e - go va - dam im - mo - la - ri pro vo - - bis:

*p* *pp*

*cresc. poco a poco*

*p*

Ec - ce ap - pro - pin - quat ho - ra, et Fi - li - us

*p*

*rall*

*ff* *(p)*

ho - mi - nis tra - de - tur in ma - nus pec - ca - to - rum.

*Repeat from § to Fine*

172

# Una hora non potuistis vigilare

M. Haydn

Revised by N. A. M.

*Adagio con espressione*

*pp* *f* *ff*

U - na ho - ra non po - tu - i - stis vi - gi - la - re me - cum,

*pp* *f* *ff*

*accel* *Lento* *lunga* *Vivo*

qui ex-hor-ta-ba-mi-ni mo-ri pro me? Vel Ju-dam non vi-

*Lento*

de-tis. quo-mo-do non dor-mit, sed fe-sti-nat tra-de-re

*Fine* *rall*

me Ju - dæ - is? Quid dor-mi-tis? Sur-gi-te,

*cresc. molto*  
*allarg.*

et o-ra-te, ne in-tre-tis in ten-ta-ti-o-nem.

Repeat from *§* to *Fine* *⌣*

## Tanquam ad latronem existis

M. Haydn

Arr. by N. A. M.

*Moderato*

*f* Tan-quam ad la-tro-nem ex-i-stis cum gla-di-is et  
*f* fu-sti-bus com-pre-hen-de-re *f* me: Quo-ti-di-e  
*f* a-pud vos e-ram in tem-plo do-cens, et non me te-nu-i-  
*accel* stis, et ec-ce fla-gel-la-tum du-ci-tis ad *Lento* cru-ci-fi-  
*Fine* *Piu vivo* gen - - dum. Cum-que in-je-cis-sent ma-nus in  
*pp* *p* gen - - dum.

*allarg.*

Je-sum, et te-nu-is-sent e-um, di-xit ad e-os.

Repeat from § to Fine

# Velum templi scissum est 174

*Con anima*

M. Haydn

Edited by N. A. M.

*ff* *accel*

Ve-lum tem-pli scis-sum est, Et o-mnis ter-ra tre-mu-it;

*con espressione* *Largo* *pp*

la-tro de cru-ce cla-ma-bat, di-cens: Me-men-to

*sotto voce* *pp*

*rall* *Fine*

me-i, Do-mi-ne, dum ve-ne-ris in re-gnum tu-um.



*Piu Vivo*

Pe-trae scis-sae sunt; et mo-nu-men-ta a-per-ta sunt, et

Musical score for 'Piu Vivo' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'Piu Vivo'. The lyrics are: 'Pe-trae scis-sae sunt; et mo-nu-men-ta a-per-ta sunt, et'.

mul-ta cor-po-ra san-cto-rum, qui dor-mi-e-rant, sur-re-xe-runt,

*allarg.*

Musical score for 'allarg.' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'allarg.'. The lyrics are: 'mul-ta cor-po-ra san-cto-rum, qui dor-mi-e-rant, sur-re-xe-runt,'. The score ends with a repeat sign and a double bar line.

Repeat from  $\text{§}$  to Fine

175

**Tenebrae factae sunt**

Michael Haydn  
Edited by N. A. M.

*Lento*

*pp*

Te-ne-bræ fa-ctæ sunt, dum cru-ci-fix-is-sent Je-sum Ju-

Musical score for 'Tenebrae factae sunt' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'Lento'. The dynamics are marked 'pp'. The lyrics are: 'Te-ne-bræ fa-ctæ sunt, dum cru-ci-fix-is-sent Je-sum Ju-'.

et cir-ca ho-ram no-nam,

et cir-ca ho-ram no-nam,

dae-i,

et cir-ca ho-ram no-nam,

et cir-ca ho-ram no-nam,

Musical score for 'et cir-ca ho-ram no-nam' in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The lyrics are: 'et cir-ca ho-ram no-nam,'. The score is repeated twice, with the first repetition ending with a double bar line and the second repetition ending with a double bar line.

*Largo*

ex-cla-ma-vit Je-sus vo-ce ma-gna: De-us

ut quid me de-re-li-qui - - sti?

me-us, ut quid me de-re-li-qui - - sti?

*p* Et in-eli-na-to ca-pi-te,

Et in-eli-na-to ca-pi-te,

*p* Et in-eli-na-to ca-pi-te,

*(Piu Lento)* e-mi-sit spi-ri-tum. *Fine*

e-mi-sit spi-ri-tum, spi-ri-tum. *pp*

spi-ri-tum. *pp*

*Tenor* e-mi-sit spi-ri-tum.

*Piu Vivo*

*Largo*

a - it: Pa - ter,  
pp Pa - ter,  
Ex - cla - mans Je - sus vo - ce ma - gna a - it: Pa - ter,  
a - it: pp  
a - it: Pa - ter,

in manus tu - as commendo spi - ri - tum me - um.

in man - us tu - as com - men - do spi - ri - tum me - um.  
in manus tu - as commendo spi - ri - tum me - um.

in man - us tu - as com - men - do spi - ri - tum me - um.

*Repeat from ♫ to Fine ♪*

176

## Ecce, Quomodo moritur justus

Michael Haydn

Edited and revised by N.A.M.

*Lento*

Ec - ce, quo - mo - do mo - ri - tur ju - stus, et

ne - mo per - ci - pit cor - de; et vi - ri ju - sti tol - lun - tur,

*f* et ne - mo con - si - de - rat. A fa - ci - e i - ni - qui -

*Lento*  
*pp* ta - tis sub - la - tus est ju - stus: Et e - rit in pa - ce me -

*Fine* *Piu Vivo* *accel*  
 mo - ri - a e - - - jus. Tan - quam a - gnus co - ram ton -

*p* den - te se ob - mu - tu - it, et non a - pe - ru - it os

su - um; de an - gu - sti - a, et de ju - di - ci - o sub - la - tus

*Lento*

est. Et e-rit in pa-ce me-mo-ri-a e - - - jus.

*rit. assai*

*Repeat from beginning to Fine*

177

# Unus ex discipulis meis

Michael Haydn  
Revised by N. A. M.  
*allarg.*

*Andante religioso*

U - nus ex dis - ci - pu - lis me - is tra - det me

ho - di - e: Vae il - li per quem tra - dar e - - go;

*rit*

*(2d time to)*

*a tempo*

Me - li - us il - li e - rat, si na - tus non fu - is - set.

*allarg.*

*p*  
Qui in - tin - git me - cum ma - num in pa - rop - si - de, hic me  
*p*  
hic

*sf*  
tra - di - tu - rus est in ma - nus pec - ca - to - rum.  
*sf*  
me tra - di - tu - rus

*allarg. molto*  
Me - li - us il - li e - rat, si na - tus non fu - is - set.  
*Repeat from beginning to 3/4 then skip to 4/4*

*Largo* *allarg.* *Fine*  
Me - li - us il - li e - rat si na - tus non fu - is - - - set.  
si na - tus non fu - is - - - set.

## Recessit Pastor noster

Michael Haydn  
 Edited by N. A. M.

*Andante moderato*

*pp* Re-ces - sit pa-sor no-ster, fons a-quae vi-vae, ad cu-jus *p*  
*pp* Re - ces - sit

tran-si-tum sol ob-scu-ra-tus est; Nam et il-le cap-tus est, qui cap- *cresc.*  
*f*

*molto* ti-vum te-ne-bat pri-mum ho-mi-nem: ho-die por-tas mor-tis et se-ras *cresc.*  
*f*

*rit* pa-ri-ter Sal-va-tor no-ster di-ru-pit. *Fine* De-struxit qui-dem *accel*  
*f*

*f* clau-stra in-fer-ni, et sub-ver-tit po-ten-ti-as di-a-bo-li. *f*

# Omnes amici mei dereliquerunt me 179

Michael Haydn

Edited by N. A. Montani

*Lento con espressione*

pp O-mnes a-mi-ci me-i de-re-li-que-runt me, et præ-

The first system of the musical score is in G major, 4/4 time. It begins with a piano (pp) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Lento con espressione'.

va-lu-e-runt in-si-di-an-tes mi-hi; tra-di-dit me, quem

The second system continues the melody and bass line. It includes an 'accel' (accelerando) marking and a 'Slower' marking. The dynamics are marked 'ff' (fortissimo).

di-li-ge-bam: Et ter-ri-bi-li-bus o-cu-lis

The third system includes a 'Faster' marking and a 'f' (fortissimo) dynamic. The melody and bass line continue.

pla-ga cru-de-li per-cu-ti-en-tes, a-ce-to po-

The fourth system includes a 'calando' (crescendo) marking and a 'p' (piano) dynamic. The melody and bass line continue.

ta-bant me. In-ter i-ni-quos pro-je-ce-runt

The fifth system concludes the piece with a 'Fine' marking. The melody and bass line continue.



*allarg.*

me, et non pe-per-ce-runt a-ni-mae me-as.

*Repeat from  $\frac{5}{4}$  to Fine*

180

# Ecce vidimus eum

Michael Haydn  
Arr. by N.A.M.

*Andante sostenuto*

*Piu vivo*

*fz p*

Ec-cel-vi-di-mus e-um non ha-ben-tem spe-ci-em, ne-

*fz p*

que de-co-rem: a-spe-ctus e-jus in e-o non

est: hic pec-ca-ta no-tra por-ta-vit, et

— pro no - bis do - - let; ip - se au - tem

*rall* (2d time to %)

vul - ne - ra - tus est pro - pter i - ni - qui - ta - tes no - stras,

*Piu Vivo*

cu - jus li - vo - re sa - na - ti su - mus. Ve - re lan -

guo - res no - stros i - pse tu - lit, et do - lo - res no - stros

i - pse por - ta - vit. Cu - jus li - vo - re sa - na - ti su -

*Lento*  
mus \* Cu - jus li - vo - re sa - na - ti su - - mus.

\*Repeat from beginning  
to "nostras" then skip  
to corresponding sign

## Caligaverunt oculi mei

181

Michael Haydn

Edited and revised by N.A.M.

*Andante moderato*

*p*  
Ca - li - ga - ve - runt o - cu - li me - i a fle -

- tu me - o; qui - a e - lon - ga - tus est a me,

qui con-so-la-ba-tur me. Vi-de-te o-mnes po-pu-li:

*Adagio*

*pp* Si est do-lor si-mi-lis sic-ut do-lor

*rall* *Fine a tempo*

me - us. O vos o-mnes, qui tran-si-tis per

vi-am, at-ten-di-te et vi-de-te! si est do-lor

me - us.

si-mi-lis sic-ut do-lor me - us. us.

me - us.  
Repeat from beginning to Fine

## Vexilla Regis Prodeunt

*M. M.*  $\text{♩} = 144$ 

Vatican Graduale

1. Vex - il - la Re - gis pród - e - unt: Fúl - get Cru -  
 2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

cis my - sté - ri - um, Quo car - ne car - nis Gón - di - tor  
 di - ro lán - ce - æ, Ut nos la - vá - ret crí - mi - ne,

Sus - pén - - sus est pa - ti - bu - lo. A - men.  
 Ma - ná - - vit un - da et san - gui - ne.

*After last stanza*

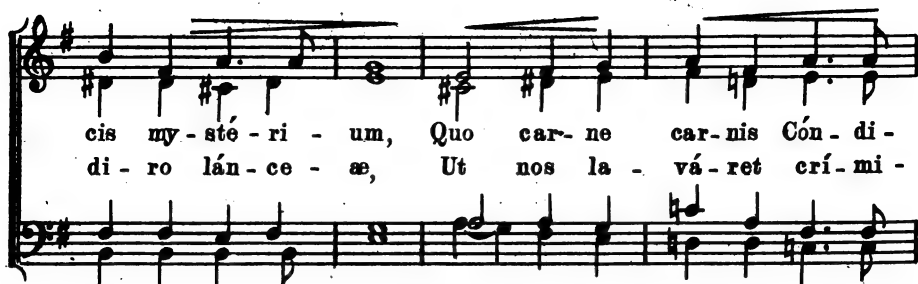
The entire hymn can be sung to this melody, or if preferred may be sung alternately with melody given at 182b.

182 b

N. A. Montani

*Con moto*

1. Vex - il - la Re - gis pród - e - unt: Fúl - get cru -  
 2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne



3. Impléta sunt quæ concinit,  
David fidéli cármine;  
Dicens: In natió nibus  
Regnáv it a ligno Deus.

4. Arbor decóra et fúl gida,  
Orná ta Regis púrpura,  
Elécta digno stíp ite,  
Tam sancta membra tángere.

5. Beá ta, cujus bráchiis,  
Sæcli pepénd it prétium;  
Statéra facta córporis  
Prædámque tulit tártari.

6. O Crux, ave, spes única;  
Hoc Passi ó nis tempore,  
Auge piis justitiam,  
Reísque dona véniam.

7. Te summa Deus Trín itas,  
Colláudet ómn is spír itus,  
Quos per Crucis mystér ium,  
Salvas, rege per sæcula. Amen.

## Vexilla Regis Prodeunt

Traditional Melody (1699)

*Andante* (♩ = 92)

1. Ve - xil - la Re - gis prod - e - unt: Ful - get Cru -  
 2. Quo vul - ne - rá - tus in - su - per Mu - cro - ne

cis my - ste - ri - um, Quo car - ne car - nis Con - di -  
 di - ro lan - ce - æ, Ut nos la - vá - ret cri - mi -

tur Sus - pen - sus est pa - ti - bu - lo. A - men.  
 ne, Ma - na - vit un - da et san - gui - ne.

Additional stanzas given on preceding page.

# THE SEVEN LAST WORDS

## Music for the Three Hours' Agony

183

Note: These short pieces may be sung before the principal discourse on each word and a Haydn Passion Motet or an appropriate Lenten Hymn, either in English or Latin may be given at the close.

*First Word: "Pater, dimitte illis"*

Ch. Gounod

Abridged and revised by N. A. M.

*Adagio con espressione*

*pp* Pa-ter, di-mit-te il-lis, non e-nim sci-unt,  
*pp* *pp*

*Largo* *smorzando rall*  
*p* quid fa-ci-unt, non e-nim sci-unt quid fa-ci-unt.  
*p*

184

*Second Word: "Amen dico tibi, hodie mecum eris in Paradiso"*

Ch. Gounod

*Moderato*  
*pp* A - - men di - co ti - bi, *pp* A - - men di - co ti - bi, *pp* Ho-di-e,  
*pp* A - - men di - co ti - bi,

*rall*  
*pp* in Pa-ra-di-so.  
*pp* Ho-di-e me-cum e-ris in Pa-ra-di-so.



*Third Word: "Mulier, ecce filius tuus! Ecce mater tua!"*  
Ch. Gounod

*Andante*

Mu - - li - er, Mu -

*p* Mu - - li - er, Mu - - li

Mu - - li - er, Mu - - li

li - er,

er, ec - ce fi - li - us tu - - - us.

er,

Ec - ce ma - ter tu - - a, Ec - ce

*mf* Ec - ce ma - ter tu - a, Ec - ce

*mf* Ec - ce ma - ter tu - - a, Ec - ce

ma - ter, ma - - ter tu - - a.

ma - ter, ma - - ter tu - - a.

ma - ter, *rall* ma - - ter tu - - a.

*Fourth Word: "Deus meus, ut quid dereliquisti me?"*

Ch. Gounod

*Lento con espressione*

*mf* De-us me-us, *f* De-us me-us, Ut quid de-re-li-

qui-sti me? ut quid de-re-li-qui-sti me?

*Fifth Word: "Sitio"*

Th. Dubois

Revised and adapted by N.A.M.

*Adagio (unison or Solo)*

*pp* Si-ti-o, *f* Si-ti-o, *f* p Si-ti-

o, Si-ti-o.

## Sixth Word: "Consummatum est"

Th. Dubois

Adapted by N. A. M.

*Andante*

*pp* "Con-sum-ma-tum est" (*Et in-eli-na-to ca-pi-*

*pp*

*rall*

*Adagio (sotto voce)*

*ppp* te, tra-di-dit spi-ri-tum). "Con-sum-ma-tum est."

*ppp*

## Seventh Word: "Pater, in manus tuas"

Th. Dubois  
(adapted)

*Adagio*

*pp* Pa-ter, in ma-nus tu-as com-men-do spi-ri-tum me-um,

*pp*

*rall*

Pa-ter, in ma-nus tu-as com-mendo spi-ri-tum me-um.

# Adoramus te Christe

190 a

Th. Dubois

*Adagio*  
*pp*

Ad-o-ra-mus te Chri-ste, et be-ne-di-ci-mus ti-bi:

*rall* *a tempo*

Ad-o-ra-mus te Chri-ste, et be-ne-di-ci-mus ti-bi:

*rall* *sotto voce*  
*pp*

qui-a per sanctam crucem tu-am red-e-mi-sti mun-dum. Ad-o-ra-mus te

*Largo (sotto voce)*  
*ppp*

Chri-ste, et be-ne-di-ci-mus ti-bi, Ad-o-ra-mus te Chri-ste.

# Adoramus te

Motet for four-part Chorus

G. P. da Palestrina  
Edited by N. A. M.

*Lento*

Ad - o - ra - mus te Chri - ste: et be - ne - di-

*Piu Vivo*

- ci-mus ti - bi; qui - a per san-ctam cru-cem tu-am red-

*sotto voce*

- e-mi-sti mun - dum; qui pas-sus es pro no-bis;

Do - mi - ne, Do - mi - ne, mi - se-re-re no - bis.

Do - mi - ne, Do - mi - ne, mi - se-re-re no - bis.

# Ecce lignum Crucis

At the uncovering of the Cross

Celebrant

From the Vatican Graduale



Chorus



Sung three times, in successively higher keys.

The following *Improperia* is sung during the adoration of the cross.

192

## Popule meus

Vittoria

Full text added by N.A.M.

Adagio



## First Chorus

## Second Chorus

3. A - gi - os o Thé - os. 4. San - ctus De - us.

## First Chorus

## Second Chorus

## First Chorus

5. A - gi - os I - schy - ros. 6. San - ctus for - tis. 7. A - gi - os A -

tha - na - tos, e - le - i - son i - - mas. 8. San - ctus im - mor - tá -

mi - se - re - re no - bis.  
- - lis, mi - se - re - re no - bis.  
mi - se - re - re no - bis.  
mi - se - re - re no - bis.

# Christus factus est

Pietro A. Yon  
(written expressly for the  
St. Gregory Hymnal)

190

*Lento*  
*pp*

Chri - stus fá-ctus est pro no - bis o - bé - di - ens

*pp*

us - que ad mor - tem, <sup>(1<sup>a</sup> nocte)</sup> o - bé - di - ens us-que ad  
<sup>(2<sup>a</sup> nocte)</sup> mor - tem au - tem cru - -  
<sub>(additur)</sub>

<sup>(Tertia nocte additur)</sup> ex-al-ta-vit il - lum

mor - tem. Propter quod et De - us, ex-al-tá-vit il - - lum,  
- - cis.

*allarg.*

et de-dit il-li no - men, quod est su-per o-mne no - - - men.



After the blessing of the Font the following order is observed: (A) The Litany of the Saints is sung (B) The Kyrie follows (Chant or figured music without organ) then the "Gloria" is intoned (C) the choir beginning with "Et in terra pax" (with organ accompaniment). The Epistle is sung after which the "Alleluia" (D) is intoned. This is sung three times in successively higher keys by the celebrant, unaccompanied, and each time is repeated by the choir in the same key as taken by the celebrant (with accompaniment, if preferred.)

(D)

Al - le - lu - ia.

(E) The choir proceeds

Con - fi - té - mi - ni Do - mi - no, quó - ni - am bo - nus:

quó - ni - am in sæ - cu - lum mi - se - ri - cór - di - a e - jus.

(F)

Lau - da - te Dó - mi - num ó - mnes gen - tes: et co - lau - da - te e - um ó - mnes po - pu - li.

Quóniam confirmata est super  
nos misericórdia e-jus: Et véritas Dómini manet in ætérnum.

The Gospel response is then sung; Credo and Offertory are omitted.

Ⓒ Preface follows with usual responses, after which the *Sanctus* and *Benedictus* are sung. The "Agnus Dei" is not sung, but after the Communion the choir proceeds with the following Antiphon and Psalm:

(H) Sixth Tone

Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

1. Lau-dá - te Dó - mi - num ó - mnes gen - tes; lau-dá - te e - um ó - mnes pó - pu - li.

2. Quóniam confirmáta est super nos misericórdi - - a e - jus:  
3. Glória Patri et Fí - li - o;  
4. Sicut erat in princípío, et nunc et sem - per;

2. et vérítas Dómini manet in ae - té - rum.  
3. et Spí - - - - tu - i San - cto.  
4. et in saécula saecu - - - - ló - rum. A - men.

Alleluia (H) is repeated; then choir proceeds immediately with the Antiphon "Vespere." (I)

**(I)**

Cel. Choir

Vé - spe - re au - tem sá - ba - ti \* quae lu - cé - scit

in pri - ma sab - ba - ti, Vé - nit Ma - rí - a Mag - da - lé - ne,

et ál - te - ra Ma - rí - a, vi - dé - re se - púl - crum, al - le - lu - ia.

To Magnificat No. 216 After the Magnificat the Antiphon "Vespere" (I) is repeated, the celebrant then sings "Dominus Vobiscum" with proper choir response, then after a short oration and another "Dominus" the deacon sings the Paschal "Ite Missa Est" (J) the choir responding in the manner indicated (K).

**(J)**

I - té mis - sa est, al - le - lú - ia, al - le - lú - ia.

**(K)**

Choir

De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

# EASTERTIDE

## O filii et filiae

19

Jean Tisserand (d. 1494)

Traditional Melody

Chanters

Chorus: Al-le-lú-ia, al-le-lú-ia, al-le-lú-ia.

1. O fí-li-i et fi-li-ae  
2. Et ma-ne pri-ma sab-ba-ti,

Rex coe-lés-tis, Rex glo-ri-ae Mor-te sur-réx- it ho-di-e. Al-le-lu-ia.  
Ad ó-sti-um mo-nu-mén-ti Ac-ces-sé-runt di-sci-pu-li.

- |   |   |
|---|---|
| <p>3. Alleluia, Alleluia, Alleluia.<br/>Et María Magdalene,<br/>Et Jacóbi, et Salóme<br/>Venérunt corpus ungere. Alleluia.</p>                  | <p>4. Alleluia, Alleluia, Alleluia.<br/>In ál-bis sé-dens Angelus<br/>Prædixit muliéribus<br/>In Galliaæ est Dóminus. Alleluia.</p>               |
| <p>5. Alleluia, Alleluia, Alleluia.<br/>Et Joánnēs Apóstolus<br/>Cucúrrit Pétro citius,<br/>Monuménto vénit prius. Alleluia.</p>                | <p>6. Alleluia, Alleluia, Alleluia.<br/>Discípulis astantibus,<br/>In mé-dio stétit Christus,<br/>Dícens: Pax vóbis ómnibus. Alleluia.</p>        |
| <p>7. Alleluia, Alleluia, Alleluia.<br/>Postquam audívit Dídymus<br/>Quia surréxerat Jesus,<br/>Remánsit fide dúbius. Alleluia.</p>             | <p>8. Alleluia, Alleluia, Alleluia.<br/>Vide Thóma, víde látus,<br/>Vide pédes, víde má-nus,<br/>Nó-li é-ss-e in-créd-u-lus. Alleluia.</p>        |
| <p>9. Alleluia, Alleluia, Alleluia.<br/>Quando Thómas Chrísti látus,<br/>Pédes vídit atque má-nus,<br/>Dí-xit: Tu es Dé-us mé-us. Alleluia.</p> | <p>10. Alleluia, Alleluia, Alleluia.<br/>Beáti qui non víderunt,<br/>Et fír-mi-ter cre-dí-de-runt,<br/>Vít-am æ-tér-nam ha-bé-bunt. Alleluia.</p> |
| <p>11. Alleluia, Alleluia, Alleluia.<br/>In hoc fé-sto sanc-tís-si-mo<br/>Sit laus et ju-bi-lá-tio,<br/>Be-ned-icá-mus Dó-mi-no. Alleluia.</p>  | <p>12. Alleluia, Alleluia, Alleluia.<br/>De quí-bus nos hu-mí-lis-si-mas<br/>Devó-tas at-que dé-bi-tas<br/>De-o dicá-mus Grá-ti-as. Alleluia.</p> |

# Victimae Paschali laudes

## Sequence for Easter

First mode transposed

Vatican Graduale

1. Vic-ti-mae Pa-schá-li láu-des im-mó-lent Chri-sti-a - ni.

2. A-gnus re-dé-mit o-ves: Chri-stus in-no-cens Pa-tri re-con-cil-i-a -  
3. Mors et vi-ta du-él-lo con-fli-xe-ro mi-rán-do: dux vi-tæ mor-tu-

vit pec-ca-tó-res. 4. Dic no-bis Ma-ri-a, quid vi-di-sti in vi-a?  
us, re-gnat-vi-vus. 6. An-gé-li-cos te-stes, su-da-ri-um, et ve-stes.

5. Se-púl-crum Chri-sti vi-ven-tis, et glo-ri-am vi-di re-sur-gen-tis.  
7. Sur-ré-xit Chri-stus spes me-a: prae-ce-det su-os in Gal-li-lae-am.

8. Sci-mus Chri-stum sur-re-xis-se a mor-tu-is ve-re: tu no-bis



## Concordi Laetitia

197

Sixth mode



3. Quam concéntu pářili  
Chori laudant cóelici,  
Et nos cum coeléstibus,  
Novum melos pángimus;  
Virgo Maria.

4. O Regína Vírginum,  
Votis fave súpplicum,  
Et post mortis stádium,  
Vitae cónfer práemium:  
Virgo Maria.

5. Gloriosa Trinitas,  
Indivisa Unitas,  
Ob Mariæ merita,  
Nos sálva per saecula:  
Virgo Maria.

# PENTECOST

## Veni Sancte Spiritus

### Sequence for Pentecost

S. Webbe (1740-1816)

*Moderato*

*mf*

1. Ve - ni San-cte Spi - ri - tus, Et e - mit - te coe - li - tus  
 2. Con - so - la - tor o - pti - me, Dul - cis hos - pes a - ni - mae,

*mf*

Lu - cis tu - æ ra - di - um. Ve - ni pa - ter pau - pe - rum, Ve - ni, da - tor  
 Dul - ce re - fri - ge - ri - um. In la - bo - re re - qui - es, In æ - stu tem -

*After last verse*

mú - ne - rum, Ve - ni lu - men cor - di - um.  
 pe - ri - es, In fle - tu so - la - ti - um. A - men. Al - le - lu - ia,

3. O lux beatissima,  
 Reple cordis intima  
 Tuorum fidelium -  
 Sine tuo numine,  
 Nihil est in homine,  
 Nihil est innoxium.

4. Lava quod est sordidum,  
 Riga quod est aridum,  
 Sana quod est saucium -  
 Flecte quod est rigidum,  
 Fove quod est frigidum,  
 Rege quod est devium.

5. Da tuis fidelibus,  
 In te confidentibus;  
 Sacrum septenarium.  
 Da virtutis meritum,  
 Da salutis exitum,  
 Da perenne gaudium.  
 Amen. Alleluia.

# Veni Creator Spiritus

## Invocation to the Holy Ghost

Nicola A. Montani

*Moderato*

*mf*

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu -  
 2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tis - si -

*mf*

ó - rum ví - si - ta: Im - ple su - pér - na grá - ti -  
 mi dó - num Dé - i, Fons vi - vus, i - gnis, cá - ri -

*After last verse*

a, Quæ tu cre - á - sti, pe - cto - ra.  
 tas, Et spi - ri - tá - lis ún - eti - o. A - men.

3. Tu septifórmis múnere,  
 Dígitus Patérnæ dexteræ,  
 Tu rite promissum Patris,  
 Sermóne ditans gúttura.

4. Accénde lumen sénsibus,  
 Infúnde amórem córdibus,  
 Infirma nostri cóporis  
 Virtúte firmans pèrpeti.

5. Hostem repéllas lóngius,  
 Pacémque dones prótinus:  
 Ductóre sic te prævio,  
 Vitémus omne nóxium.

6. Per te sciámus q̃a Patrem,  
 Noscámus atque Fílium,  
 Teque utriúsque Spíritum  
 Credámus omni témpore.

7. Deo Patri sit glória,  
 Et Fílio qui a mórtuis  
 Surréxit, ac Paráclito,  
 In sæculórum sæcula. Amen.



## Veni, Creator Spiritus

*Secundum usum recentiore*

Eighth Mode

M. M. ♩ = 144

Vatican Graduale

1. Ve - ni Cre - á - tor Spí - ri - tus,  
2. Qui dí - ce - - ris Pa - - rá - cli - tus;

Mén - tes tu - ó - rum vi - si - ta:  
Al - tís - si - mi dó - num De - i,

Im - ple su - pér - na gra - ti - a Quæ tu  
Fons ví - vus, i - gnis, cá - ri - tas, Et spi -

cre - á - sti, pe - ctó - ra. A - - men.  
ri - tá - lis un - cti - o.

Text given at 199a

THE BLESSED VIRGIN  
Ave Maria

200 a

Salutatio Angelica  
Gregorian

First Mode (transposed)

*pp* A - ve Ma - rí - a,\* grá - ti - a plé - na; Dó - mi - nus té - cum,  
*pp* be - ne - dí - cta tu in mu - li - é - ri - bus,  
et be - ne - dí - ctus frú - ctus vén - tris tu - i, Jé - sus.  
San - cta Ma - rí - a, Má - ter De - i, o - ra pro no - bis pec -  
ca - tó - ri - bus, nunc et in ho - ra mōr - tis no - stræ. A - men.

200 b

## Ave Maria

For unison, two or four part chorus

Jacques Arcadelt  
Revised and full text  
added by N. A. M.*Andante**pp*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

*pp*

te - cum, Do - mi - nus te - cum; Be - ne - di - cta tu,

be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

fru - ctus ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma -

tu - i, Je - sus.

*Slower*

ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'Slower'. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are 'ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,'.

nunc et in ho - ra mor - tis no - strae. A - men.

This system continues the vocal melody and piano accompaniment. Dynamics include *pp* (pianissimo). The lyrics are 'nunc et in ho - ra mor - tis no - strae. A - men.'.

## Ave Maria

200 c

*Lento*  
*sotto voce*

César Franck  
Rearranged for unison or  
two part chorus by N. A. M.

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

This system begins with a new vocal melody and piano accompaniment. Dynamics include *pp* (pianissimo). The lyrics are 'A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus'.

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

Organ

This system continues the vocal melody and piano accompaniment. Dynamics include *pp* (pianissimo). The lyrics are 'te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;'. An 'Organ' part is indicated at the end of the system.

*cresc. accel.*

et be-ne-di-ctus, et be-ne-di-ctus fru-ctus ven-tris tu-i,

*rall* Organ *Slower*

Je - sus. San-cta Ma - ri - a, Ma - ter

*cresc. allung.*

De - i, o-ra pro no-bis pec-ca-to-ri - bus, nunc et in

ho - ra mor-tis no - strae. A - men. A - men.

# Ave Maris Stella

201 a

First Mode (transposed)  
optional keys

Vatican Antiphonale

with  
changed  
to 4

*pp*

A - ve má - ris sté - la, Dé - i Má - ter al - ma,

*After last stanza*

At - que sem - per Vir - go, Fe - lix coe - li por - ta. A - men.

2. Súmens íllud Ave  
Gabrielis ore,  
Fúnda nos in pace,  
Mútans Hérvæ nómen.

4. Mónstra te esse mátrém,  
Súmat per te préces,  
Qui pro nobis natus,  
Túlit ésse túns.

6. Vítam præsta puram,  
Ita para tutum:  
Ut vidéntes Jesum,  
Sémpet collætémur.

3. Sólve víncla réis,  
Prófer lúmen caécis  
Mála nóstra pélle,  
Bóna cúnta póscet.

5. Vírgo singuláris,  
Inter ómnes mitis,  
Nos cúlpiis solútos,  
Mítes fac et castos.

7. Sit laus Déo Pátri,  
Summo Chrísto decus,  
Spirítui Sancto,  
Tribus honor unus. Amen.

201 b

## Ave Maris Stella

For unison chorus

Balthasar Florence

*Andante religioso*

*p* A - ve Ma - ris stel - la, De - i

*p*

Ma - ter al - ma, At - que sem - per Vir -

go, Fe - lix coe - li por - ta. A - men.

*After last verse*

201 c

## Ave Maris Stella

J. Mohr.

*Con moto*

*p* A - ve Ma - ris stel - la, De - i Ma - ter

*p*

al - ma, At - que sem - per Vir - go,

Fe - lix coe - li por - ta. A - - - men.

*After last verse*

For additional stanzas see No. 201a

## Ave Maris Stella

201 d

Edv. Grieg

Adapted for two part chorus  
by N. A. M.

*Con moto*

A - ve Ma - ris stel - la, De - i Ma - ter

*Organ*

al - ma, At - que sem - per Vir - go, Fe - lix coe - li

*accel*



por - ta. *rall* Organ *% dolce* *pp* 2. Su - mens il - lud

A - ve, Ga - bri - e - lis o - re, Fun - da nos in

*ff* pa - ce, Mu - - tans He - vae no - - men. *Organ rall*

*ppp* *%* After last stanza. *The last stanza is begun at the sign %* A - - men.

# Alma Redemptoris Mater

202

Antiphon sung from the Saturday before the first Sunday in Advent to the Second Vespers Feast of the Purification inclusive.

Ch. Gounod

Arr. for two or  
four part chorus by N. A. M.

*Andante moderato*

pp

Al - ma Re - dem - ptó - ris Ma - ter, quae pér - vi - a

pp

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats). The tempo is marked 'Andante moderato'. The first staff begins with a piano (pp) dynamic. The lyrics 'Al - ma Re - dem - ptó - ris Ma - ter, quae pér - vi - a' are written below the staves.

coe - li por - ta ma - nes. Et stel - la ma - ris, suc - cur - re ca - dén - ti

This system contains the next two staves of the musical score. The lyrics 'coe - li por - ta ma - nes. Et stel - la ma - ris, suc - cur - re ca - dén - ti' are written below the staves.

sur - ge - re qui cu - rat po - pu - lo, suc - cur - re, suc - cur - re ca - den - ti

This system contains the next two staves of the musical score. The lyrics 'sur - ge - re qui cu - rat po - pu - lo, suc - cur - re, suc - cur - re ca - den - ti' are written below the staves.

sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - i - sti, na -

This system contains the final two staves of the musical score. The lyrics 'sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - i - sti, na -' are written below the staves.

*rall*

tu - ra mi - rán - te, tu - um san - ctum Ge - ni - tó - rem:

*Tempo I*

Vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ab - o - re

su - mens il - lud A - ve pec - ca - to - rum

mi - se - re - re, pec - ca - to - rum mi - se - re - re.

Celebrant:- Angelus Dómini nuntiávit María.

Choir Response:- Et concépit de Spíritu Sancto.

After Advent.

Cel.:- Post Partum Virgo invioláta permansísti.

Choir:- Dei Génitrix intercède pro nobis

# Ave, Regina Coelorum

203

For Unison or Two-part Chorus of Equal Voices

(From February Second until Holy Thursday)

Nicola A. Montani

*Andante con moto*

*p* A - ve, Re - gi - na coe - lo - rum, A - ve, Do - mi - na.

The first system of music is written for two parts (Soprano and Bass) in G major (one sharp). The tempo is 'Andante con moto'. The first measure is marked with a piano (*p*) dynamic. The lyrics are 'A - ve, Re - gi - na coe - lo - rum, A - ve, Do - mi - na.' The notation includes various musical symbols such as notes, rests, and slurs.

An - ge - lo - rum: Sal - ve ra - dix, sal - ve por - ta,

The second system of music continues the two-part setting. The lyrics are 'An - ge - lo - rum: Sal - ve ra - dix, sal - ve por - ta,'. The notation includes various musical symbols such as notes, rests, and slurs.

Ex qua mun - do lux est or - ta: Gau - de Vir - go

*Ped.*

The third system of music continues the two-part setting. The lyrics are 'Ex qua mun - do lux est or - ta: Gau - de Vir - go'. The notation includes various musical symbols such as notes, rests, and slurs. A 'Ped.' (pedal) marking is present at the end of the system.

glo - ri - o - sa, Su - per o - mnes spe - ci - o - sa:

*Man.*

The fourth system of music concludes the two-part setting. The lyrics are 'glo - ri - o - sa, Su - per o - mnes spe - ci - o - sa:'. The notation includes various musical symbols such as notes, rests, and slurs. A 'Man.' (manera) marking is present at the end of the system.

*rall*

Va-le, o val-de de-co-ra, Et pro no-bis Christum ex-o-ra.

Cel: Dignáre me laudáre te Virgo sacráta.

Choir: Da mihi virtútem cóntra hóstes tuos.

204

## Regina Coeli

From Compline, Holy Saturday, to None, Saturday within the octave of Pentecost.

Antonio-Lotti (1687 1740)

Revised and edited for two  
or four part chorus by N.A.M.

*Allegro moderato*

Re-gi-na coe-li lae-ta-re, al-le-lu-ia, lae-

*accel*

*f*

Ped.

*Poco meno*

ta-re al-le-lu-ia: Qui-a quem me-ru-i-sti por-

*ff*

*Piu vivo*

ta-re, al-le-lu-ia, al-le-lu-ia, Re-sur-rex-it

*Piu vivo*

si-cut di-xit. Al-le-lu-ia, al-le-lu-ia.

*Lento* o-ra pro no-bis, *rall*  
O-ra pro no-bis, pro no-bis De-um.

*Piu mosso*

*allarg.*

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

V. Gaude et laetare Virgo Maria, allelúia.

B. Quia surrexit Dóminus vere, allelúia.

## Salve Regina

Fr. Schubert

Revised and edited by N. A. M.

*Moderato assai*

*p* Sal-ve, Re-gi-na, Ma-ter mi-ser-i-cor-di-ae:

*p* Vi-ta, dul-ce-do, et spes no-stra, sal-ve,

*al larg.* *a tempo*  
*p* et spes no-stra sal-ve. *f* Ad te cla-ma-mus, ex-su-les, fi-li-i

*rall.* *a tempo* *rall.*  
 He-vae. Ad te sus-pi-ra-mus, ge-men-tes et flen-tes in

*allarg.* *Vivo*  
 hac la-cri-má-rum val-le. E-ia er-go, Ad-vo-cá-ta

*allarg. molto.*

nó - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad

nos con - ver - te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i,

*allarg. molto*

ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de. O *pp*

*Slower*

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a. O *pp*

*rall*

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a.

V. Ora pro nobis sancta Dei Génitrix.

R. Ut digni efficiámur promissionibus Christi.



## O Sanctissima, O piissima

*Moderato*Traditional Melody  
Sicilian

*p*

1. O San - ctis - si - ma, O pi - is - si - ma; Dul - cis  
2. Tu so - la - ti - um. Et re - fu - gi - um, Vir - go

*cresc*  
*pp*

Vir - go Ma - ri - a! Ma - ter a - ma - ta,  
Ma - ter Ma - ri - a! Quid - quid o - pta - mus,

In - te - me - ra - ta, O - ra, O - ra pro no - bis.  
Per te spe - ra - mus; O - ra, O - ra pro no - bis.

3. Ecce debiles,  
Perquam flebiles,  
Salva nos, Maria!  
Tolle languores,  
Sana dolores,  
Ora, ora pro nobis.

4. Virgo respice,  
Mater, aspice,  
Audi nos, Maria!  
Tu medicinam,  
Portas divinam;  
Ora, ora pro nobis.

# Regina coeli, Jubila

207

*Moderato*  
Chanters

*Tutti* *Traditional Melody*  
1584 Chanters

1. Re-gi-na coe-li, ju-bi-la, Gau-de, Ma-ri - a! Jam  
2. Quam di-gna ter-ris gi-gne-re, Gau-de, Ma-ri - a! Vi-

*p*

*Tutti*

pul-sa ce-dunt nu-bi-la.  
vis re-sur-get fu-ne-re.

1-10. Al-le-lu-ia! Læ-ta-re, O Ma-ri - a!

3. Sunt fracta mortis spicula,  
Gaude Maria!  
Jesu jacet mors subdita.  
Alleluia!  
Lætare, O Maria!

5. Turbata sputis lumina,  
Gaude Maria!  
Phœbea vincunt fulgura.  
Alleluia!  
Lætare, O Maria!

7. Transversa ligni robora  
Gaude Maria!  
Sunt sceptræ regni fulgida.  
Alleluia!  
Lætare, O Maria!

9. Catena, clavi, lancea,  
Gaude Maria!  
Triumphus sunt insignia.  
Alleluia!  
Lætare, O Maria!

4. Acerbitas solatium,  
Gaude Maria!  
Luctus redonat gaudium.  
Alleluia!  
Lætare, O Maria!

6. Manum pedumque vulnera,  
Gaude Maria!  
Sunt gratiarum flumina.  
Alleluia!  
Lætare, O Maria!

8. Lucet arundo purpura,  
Gaude Maria!  
Ut fulva terræ viscera.  
Alleluia!  
Lætare, O Maria!

10. Ergo, Maria plaudito,  
Gaude Maria!  
Clientibus succurrito.  
Alleluia!  
Lætare, O Maria!

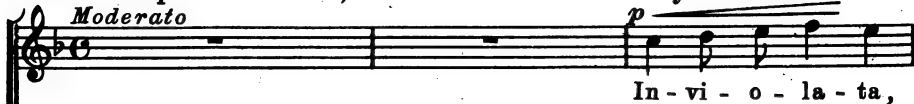
# Inviolata

## Antiphon B.V.M.

Ch. Gounod  
Arranged for two part chorus  
by N. A. M.

Voice I (Soprano or Tenor)

*Moderato*



Voice II (Alto or Bass)



Voices



O Ma - ter

Organ



al - ma Chri - sti ca - ris - si - ma: sus - ci - pe,

sus - ci - pe pi - a lau - dum prae - co - ni - a. Te nunc fla - gi -

tant de - vo - ta cor - da et o - ra: No - stra ut

pu - ra pe - cto - ra sint et cor - po - ra Tu - a per pre -

ca - ta dul - ci - so - na. Tu - a per pre -



ca - ta, pre - ca - ta dul - ci - so - na. No - bis con -



ce - das ve - ni - am per sæ - cu - la *p* O be -



ni - gna! O Re - gi - na!



O Ma - ri - a! *pp* Quæ



*cresc.* so - la in - vi - o - la - ta *dim* per - man - si - sti. *p*

## Salve Mater Misericordiæ

Fifth Mode

Gregorian



*p* Sál-ve má-ter mi-se-ri-cór-di-æ, Má-ter Dé-i,



et má-ter vé-ni-æ, Má-ter spé-i, et má-ter grá-ti-æ,



Má-ter plé-na san-ctæ læ-ti-ti-æ; O Ma-ri-a!



1. Sal-ve dé-cus hu-ma-ni ge-ne-ris, Sal-ve Vir-go  
2. Sal-ve fe-lix Vir-go pu-ér-pe-ra: Nam qui se-det

di - gni - or ce - te - ris, Quae vir - gi - nes o - mnes trans - gré - de - ris,  
in Pa - tris dex - te - ra, Coe - lum re - gens, ter - ram et æ - the - ra,

Et ál - ti - us se - des in sú - pe - ris, O Ma - rí - a!  
In - tra tu - a se clau - sit vis - ce - ra, O Ma - rí - a!

Repeat "Salve Mater" after each stanza

3. Te creávit Pater ingénitus,  
Obumbrávit te Unigénitus,  
Foecundávit te Sanctus Spiritus,  
Tu es facta tota divínitus, O María!  
Salve Mater, etc.
4. Te creávit Deus miráblem,  
Te respéxit ancíllam húmílem,  
Te quesívit spónsam amábílem,  
Tibi nunquam fecit consímílem, O María!  
Salve Mater, etc.
5. Te beátam laudáre cúpiunt  
Omnes justí, sed non sufficiunt;  
Multas laudes de te concípiunt,  
Sed in illis prorsus deficiunt, O María!  
Salve Mater, etc.
6. Esto, Mater, nostrum solátium;  
Nostrum esto, tu Virgo gáudium;  
Et nos tandem post hoc exsílíum,  
Laetos junte choris coeléstíum, O María!  
Salve Mater, etc.

# O Gloriosa Virginum (No. 1)

210 a

Unison Chorus

Melody from the "Harfe David"

Arr. by P. J. Van Damme

*Moderato*



1. O glo ri - o - sa Vir - gi - num, Sub - lí - mis in - ter  
2. Quod He - va tri - stis áb - stu - lit, Tu réd - dis al - mo



sí - de - ra, Qui te cre - á - vit par - vu - lum La -  
ger - mi - ne: In - trent ut as - tra fle - bi - les, Coe -



ten - te nu - tris u - be - re. A - - men.  
li re - clu - dis car - di - nes.

3. Tu regis alti jánua,  
Et aula lucis fúlvida:  
Vitam dátam per Vírginem  
Géntes redémpťae pláudite.

4. Jésu tibi sit glória  
Qui nátus es de Vírgine  
Cum Patrē et almo Spíritu,  
In sempitérna sáecula. Amen.



## O Gloriosa Virginum (No. 2)

Unison or two-part chorus

F. de La Tombelle

Arr. by N. A. M.

*Andante religioso*

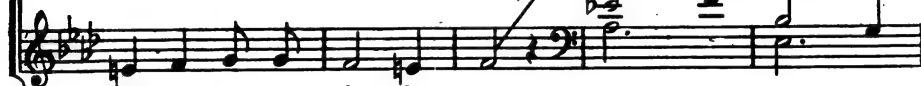
1. O glo - ri - o - sa Vir - gi - num, Su - bli - mis  
 2. Quod He - va tri - stis ab - stu - lit, Tu red - dis



1. O glo - ri - o - sa Vir - gi - num, su -  
 2. Quod He - va tri - stis ab - stu - lit, Tu



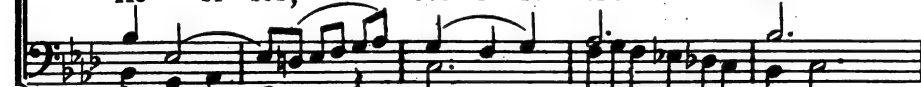
- in - ter si - de - ra,  
 al - mo ger - mi - ne: Qui te cre - a - vit  
 In - trent ut as - tra



- bli - mis in - ter si - de - ra,  
 red - dis al - mo ger - mi - ne:



- par - vu - lum La - cten - te nu - tris u - be -  
 fle - bi - les, Coe - li re - clu - dis car - di -

*After last verse*

- re. A - men, A - men, A - men.  
 nes.



# Salve Regina Coelitum

Unison, two or three part chorus, equal voices  
or four part unequal

Traditional Melody  
Arr. by P. J. Van Damme

*Devoto*

1. Sal - ve Re - gi - na coe - li - tum, O Ma -  
2. Ma - ter mi - se - ri - cor - di - ae, O Ma -

ri - al Sors u - ni - ca ter - ri - ge - num, O Ma -  
ri - al Dul - cis pa - rens cle - men - ti - ae, O Ma -

ri - al! 1-8. Ju - bi - la - te, Che - ru - bim, Ex - sul - ta - te,  
ri - al!

Se - ra-phem! Con - so - nan - te per - pe - tim: Sal - ve,

Sal - ve, Sal - ve Re - gi - na.

3. Tu vitæ lux, fons gratiæ,  
O Maria!  
Causa nostræ lætitiæ,  
O Maria!  
Jubilate, etc.

5. Ad te clamamus exsules,  
O Maria!  
Te nos rogamus supplices,  
O Maria!  
Jubilate, etc.

7. Eia ergo nos respice;  
O Maria!  
Servos tuos ne despice.  
O Maria!  
Jubilate, etc.

4. Spes nostra, salve, Domina,  
O Maria!  
Exstingue nostra crimina!  
O Maria!  
Jubilate, etc.

6. Audi nos Evæ filios,  
O Maria!  
In te sperantes miseros.  
O Maria!  
Jubilate, etc.

8. Convertite tuos oculos,  
O Maria!  
Ad nos in hoc exilio.  
O Maria!  
Jubilate, etc.

# Tota Pulchra Es, Maria

Motet for unison or two-part chorus

212

Balthasar-Florence

Liturgically arranged by N.A.M.

*Andante moderato*

*p* To - ta pul - chra es, Ma - ri - a, et

ma-cu-la o-ri-gi-na-lis non est in te. Tu glo-ri-a Je-

*cresc* ru-sa-lem. Tu lae-ti-ti-a Is-ra-el. Tu ho-no-ri-fi-cen-ti-a

po - pu-li no-stri: tu ad-vo-ca - ta pec-ca-to -

Chorus  
*Slower*

Organ

rum. *pp* *pp* O Ma - ri - a! Vir-go pru-den - tis - si - ma,

Ma-ter cle-men-tis-si - ma, O - ra pro no - bis, *pp* O Ma - *pp*

ri - a! O - ra pro no - bis ad Do - mi - num

*allarg*  
Je - sum Chri - stum; Ad Do-mi - num Je-sum Chri - - stum.

# Sub Tuum Præsidium (No. 1) 213 a

Motet for two-part chorus

M. Haller

$\text{♩} = 58$

*mf*

Sub tu-um præ-si-di-um con-fu-gi-mus, san-cta De-i

*mf*

Ped.

*mf*

Ge-ni-trix, no-stras de-pre-ca-ti-o-nes ne de-spi-ci-as in

*mf*

Man. Ped.

ne-ces-si-ta-ti-bus no-stris: sed a pe-ri-cu-lis cun-ctis

li-be-ra nos, li-be-ra nos, sem-per, Vir-go glo-ri-

Ped. Man.

o - sa, et be-ne-di - cta, Do-mi-na no - stra, Me-di-

a-trix no - stra, ad - vo - ca - ta no - stra, tu - o Fi - li -

Man.

o nos re-can-si-li-a, tu - o Fi - li - o nos co - men -

da, tu - o Fi - li - o nos re-præ - sen - - - ta.

Ped.

# Sub tuum Præsidium (No. 2.) 213 b

Usually sung before the Litany of the Blessed Virgin and before the "Nunc Dimittis."

Antiphon

Seventh Mode

Gregorian



Sub tú-um præ-sí-di-um con-fú-gi-mus,\* Sán-cta De-i Gé-ni-trix:



nó-stras de-pre-ca-ti-ó-nes ne de-spi-ci-as in ne-ces-si-tá-ti-bus:



sed a per-í-cu-lis cun-ctis lí-be-ra nos sem-per,



Vir-go glo-ri-o-sa et be-ne-dí-cta. Al-le-lú-ia.



# Litany of the Blessed Virgin

Litaniæ Lauretanæ  
Unison or two part chorus

Nicola A. Montani

*Moderately fast*

(a) Ky-ri-e e-lé-ison. (b) Chri-ste e-lé-ison. (c) Ky-ri-e e-lé-ison. →

Chanters

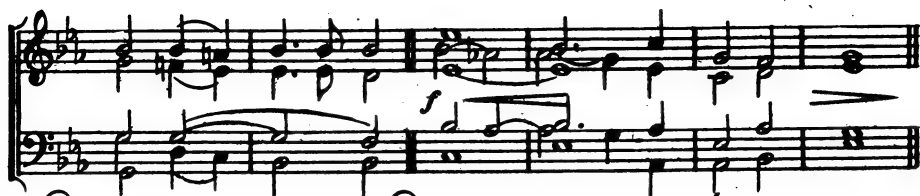
1. Pa - ter de cœ - lis De - us, →  
 2. Fi - li Re - dém - ptor mun - di De - us,  
 3. Spi - ri - tus San - cte De - us,  
 4. San - cta Tri - ni - tas u - nus De - us,

*Piu Vivo (alla breve)*

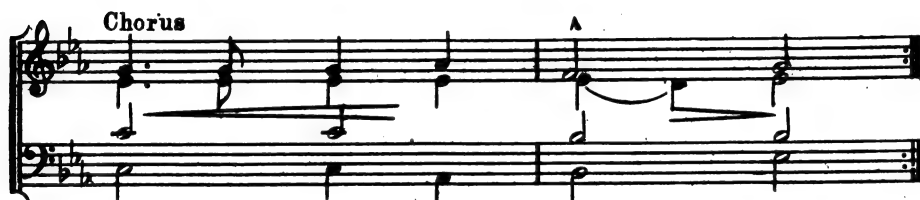
Chanters

Chorus

5. San - cta Ma - ri - a, o - ra pro no - bis. →  
 7. San - cta Vir - go Vir - gi - num, o - ra pro no - bis.  
 9. Ma - ter di - ví - nœ grâ - ti - œ, o - ra pro no - bis.  
 11. Ma - ter cas - tis - si - ma, o - ra pro no - bis.  
 13. Ma - ter in - te - me - rá - ta, o - ra pro no - bis.  
 15. Ma - ter ad - mi - rá - bi - lis, o - ra pro no - bis.  
 17. Ma - ter Cre - a - tó - ris, o - ra pro no - bis.



① Chri - ste au - di nos. ② Chri - ste ex - au - di nos.



1. mi - se - ré - re na - bis.  
2. mi - se - ré - re no - bis.  
3. mi - se - ré - re no - bis.  
4. mi - se - ré - re no - bis.



6. San - cta De - i Gé - ni - trix, o - ra pro no - bis.  
8. Ma - ter Chri - sti, o - ra pro no - bis.  
10. Ma - ter pu - rís - si - ma, o - ra pro no - bis.  
12. Ma - ter in - vi - o - lá - ta, o - ra pro no - bis.  
14. Ma - ter a - má - bi - lis, o - ra pro no - bis.  
16. Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.  
18. Ma - ter Sal - va - tó - ris, o - ra pro no - bis.



Chanters Chorus

20. Vir-go ve-ne-rán-da, o-ra pro no-bis.  
 22. Vir-go po-tens, o-ra pro no-bis.  
 24. Vir-go fi-dé-lis, o-ra pro no-bis.  
 26. Se-des sa-pi-én-ti-ae, o-ra pro no-bis.  
 28. Vas spi-ri-tu-á-le, o-ra pro no-bis.  
 30. Vas in-sígne de-vo-tió-nis, o-ra pro no-bis.  
 32. Tur-ris Da-ví-di-ca, o-ra pro no-bis.  
 34. Do-mus áu-ra-a, o-ra pro no-bis.  
 36. Já-nu-a coe-li, o-ra pro no-bis.  
 38. Sa-lus in-fir-mó-rum, o-ra pro no-bis.

Chanters Chorus

40. Con-so-lá-trix af-fli-ctó-rum, o-ra pro no-bis.  
 42. Re-gí-na An-ge-ló-rum, o-ra pro no-bis.  
 44. Re-gí-na Pro-phe-tá-rum, o-ra pro no-bis.  
 46. Re-gí-na Már-ty-rum, o-ra pro no-bis.  
 48. Re-gí-na Vír-gi-num, o-ra pro no-bis.

Chanters Chorus

49. Re - gi - na San-ctó - rum ó - mni - um, o-ra pro no-bis.  
 50. Re - gi-na-si-ne la-be o-ri-gi-ná-li concep-ta, o-ra pro no-bis.  
 51. Re - gi-na Sa-cra-tís-si-mi Ro - sé - ri - i, o-ra pro no-bis.  
 52. Re - gi - na Pa - cis, o-ra pro no-bis.

Chanters Chorus

- 53 A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Par-ce no-bis Do-mi-ne.  
 54. A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Ex - aú-di nos Do-mi-ne.

Chanters Tutti

55. A-gnus De-i qui tollis peccata mun-di mi-se - re-re no - bis.

\*. Ora pro nobis Sáncta Dei Génitrix.

R. Ut digni efficiámur promissionibus Christi.

MUSIC FOR RECEPTION ETC.  
**Veni Sponsa Christi**  
for two part chorus

215

Nicola A. Montani

*Lento*

*p* Va - ni spon - sa Chri - sti, Ve - ni

*p*

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked 'Lento' and begins with a piano (*p*) dynamic. The lyrics 'Va - ni spon - sa Chri - sti, Ve - ni' are written below the staves.

spon - sa Chri - - sti ac - ci - pe co -

This system contains the next two staves of the musical score. The lyrics 'spon - sa Chri - - sti ac - ci - pe co -' are written below the staves. The music continues with the same key signature and time signature.

*cresc* ro - - nam, quam ti - bi Do - mi - nus prae - pa - ra -

*cresc*

This system contains the next two staves of the musical score. The lyrics 'ro - - nam, quam ti - bi Do - mi - nus prae - pa - ra -' are written below the staves. The music is marked with a crescendo (*cresc*) dynamic.

*rall* vit, prae - pa - ra - vit in ae - ter - - num.

*rall*

This system contains the final two staves of the musical score. The lyrics 'vit, prae - pa - ra - vit in ae - ter - - num.' are written below the staves. The music is marked with a rallentando (*rall*) dynamic and ends with a double bar line.

## Magnificat

**Eighth Psalm Tone (Solemnis)**

## Gregorian

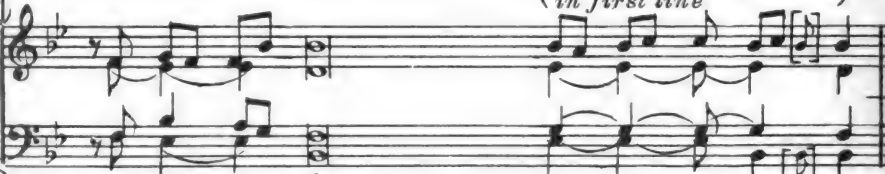
A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes.

1. Ma - gní - fi - cat \*  
2. Et ex - sul - távit spi - ri - tus mé - us : \* -  
3. Qui - a re - spexit humilitatem an - cil - læ su - æ : \*

4. Qui - a fe - cit mihi ma - gua qui pó - tens est : \*  
5. Et mi - se - ricórdia ejus a  
                                progéní - e in pro - gé - ni - es . \*

6. Fe - cit po - téntiam in brá - chi - o sú - o : \*  
7. De - pó - su - it po -         - tén - tes de sé - de , \*  
8. E - su - ri - éntes im - plé - vit bo - nis \*  
9. Sus - cé - pit Ísrael pú - e - rum sú - um : \*  
10. Sic - ut lo - cútus est ad pa - tres no - stros : \*  
11. Gló - ri - a Pá - tri , et Fí - li - o , \*  
12. Sic - ut e - rat in princípío , et nunc , et sem - per , \*

(This mediant is omitted)  
(in first line)

A musical staff with a treble clef and a key signature of one flat (B-flat). The melody continues from the first system. Below it is a bass staff with a bass clef and a key signature of one flat (B-flat), providing harmonic support with chords and moving lines.

**For the alternate verses the following falso bordone arrangement by Ciro Grassi may be used. (For two part chorus (or three part) equal voices.)**

trassi may be used (for two part chorus (or three part) equal voices.)

2. Et exsultávit spí - ri - tus me - us: \*

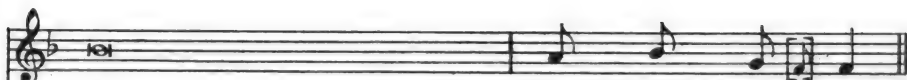
4. Quia fecit mihi magna qui po - tens est: \*

6. Fecit poténtiam in brá - chi - o su - o: \*

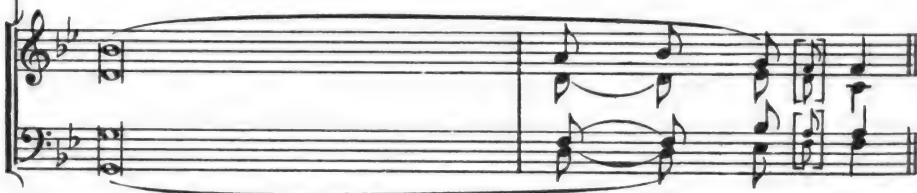
8. Esuriéntes im - plé - vit bo - nis, \*

10. Sicut locútus est ad pa - tres no - stros, \*

12. Sicut erat in princípío et nunc, et sem - per, \*



1. ánima mé - a Dó-mi-num
2. in Deo salu - - - tá - ri me - o .
3. ecce enim ex hoc beátam me dicent  
omnes gene - ra - ti - ó - nes .
4. et sanctum no - men e - jus .
5. timén - - - ti - bus e - um .
6. dispérsit superbos mente cor - dis su - i .
7. et exal - - - tá - vit hú-mi-les .
8. et dívites dimí - - - sit in - á - nes .
9. recordátus misericór - - - di - æ su - æ .
10. Ábraham, et sémini e - - - jus in sáe-cu-la .
11. et Spirí - - - tu - i Sán - cto .
12. et in sáecula sáecul - - - ló - rum, A - men .



2. in Deo salu - - - tá - ri me - o .
4. et sanctum no - men e - jus .
6. dispérsit superbos mente cor - dis su - i .
8. et divites dimísit in - - - á - nes .
10. Abraham, et sémini e - jus in sáe - cu - la .
12. et in sáecula sáecu - - - ló - rum, A - men .



CEREMONY MUSIC.  
Motets for Reception, Profession etc.

**Regnum Mundi**

for two part chorus

Nicola A. Montani

*Andante religioso*

mf Re-gnum mun-di, Re-gnum mun-di et om-nem or-na-tam

The first system of the musical score for 'Regnum Mundi'. It features two staves, treble and bass, in a key of B-flat major (two flats) and 2/4 time. The tempo is marked 'Andante religioso'. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are 'Re-gnum mun-di, Re-gnum mun-di et om-nem or-na-tam'.

sae-cu-li, con-tem-psi pro-pter a-mo-rem Do-mi-ni

The second system of the musical score. The melody continues in the treble staff, with the bass staff providing accompaniment. The lyrics are 'sae-cu-li, con-tem-psi pro-pter a-mo-rem Do-mi-ni'.

no-stri, Je-su Chri-sti. — Quem vi-di

*rall* *Piu Vivo*

*Ped.*

The third system of the musical score. It includes a 'rall' (rallentando) marking over the first part of the system and a 'Piu Vivo' (piu mosso) marking over the second part. The lyrics are 'no-stri, Je-su Chri-sti. — Quem vi-di'. A 'Ped.' (pedal) marking is present at the end of the system.

quem a-ma-vi, in quem cre-di-di quem di-le-xi.

*Fine*

The fourth and final system of the musical score. The melody concludes in the treble staff. The lyrics are 'quem a-ma-vi, in quem cre-di-di quem di-le-xi.'. The system ends with a 'Fine' marking.

Repeat from  $\text{\textcircled{S}}$  "Quem vidi"  
to Ps., then to  $\text{\textcircled{S}}$  "Elegi"

Ps. 44.) E-ruc-tá - vit cor meum vĕrbum bó-num: dico ego ópera me-a Re-gi.

E-le-gi ab-je-cta es - se, in do-mo Do-mi - no

me - i, Je - su Chri - sti.

Repeat "Quem Vidi"  
to Ps. then to "Gloria"

Gló-ri - a Patri et Fi - li - o Et Spi - rí - tu - i San - cto.

Repeat "Quem vidi" to Fine

## RESPONSES

- V. Kyrie eleison. R. Christi eleison. V. Pater noster.  
 V. Etne nos inducas in tentationem. R. Sed libera nos a malo  
 V. Manda Deus etc. R. Confirma hoc Deus quod operátus es in eis.  
 V. Salvas fac etc. R. Deus meus sperántes in te.  
 V. Esto nobis etc. R. A facie inimíci.  
 V. Nihil proficiat etc. V. Et Filius iniquitátis non appónat nocére nobis.  
 V. Ora pro nobis etc. R. Ut dignae efficiántur promissionibus Christi.  
 V. Domine exaudi etc. R. Et clamor meus ad te véniat.  
 V. Dominus etc. R. Et cum Spiritu tuo.  
 V. Domine Deus virtutem, converte nos. R. Et osténde fáciem tuam et salvi e-  
 rimus.

**Suscipe Domine**

(St. Ignatius)

for two part chorus

Nicola A. Montani

*Lento*

*pp*

Sus-ci-pe Do-mi-ne, u-ni-ver-sam li-ber-ta-tem

*pp*

me-am, Ac-ci-pe me-mo-ri-am in-tel-le-ctum at-que vo-lun-

*Poco piu vivo*

ta-tem o-mnem. Quid quid ha-be-o

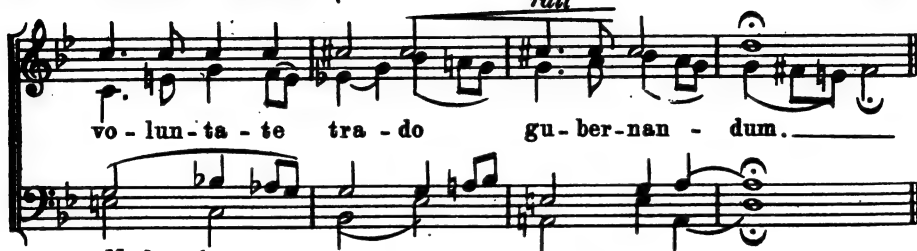
id

vel pos-si-de-o mi-hi lar-gi-tus es

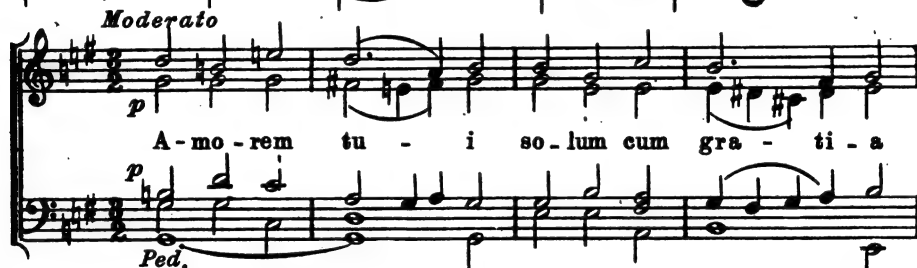
ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus



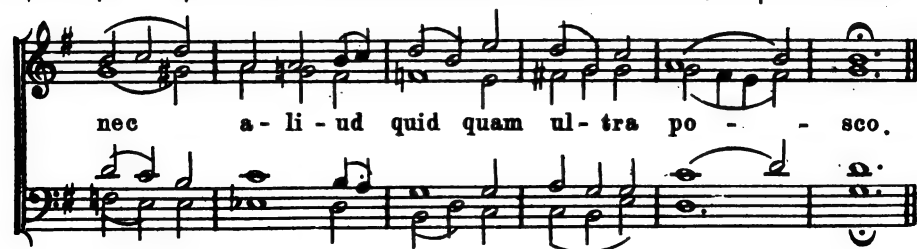
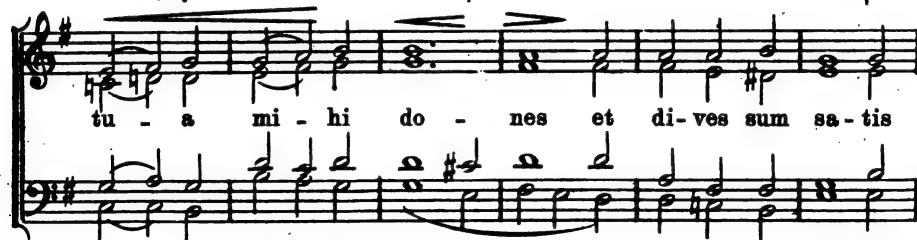
id ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus



vo - lun - ta - te tra - do gu - ber - nan - dum.

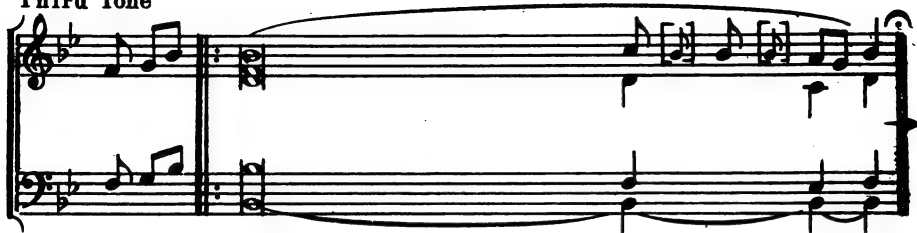


A - mo - rem tu - i so - lum cum gra - ti - a

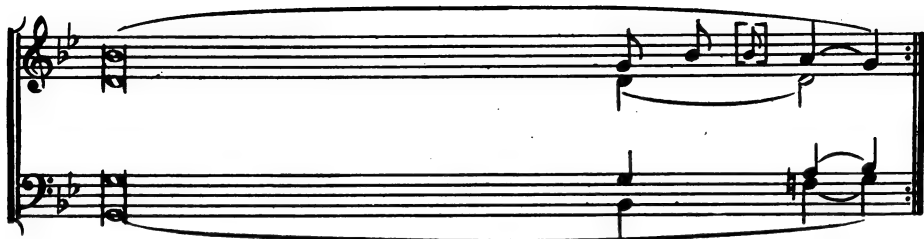


CEREMONY MUSIC ETC.  
**Conserva me Domine**  
 Psalm 15

Third Tone



1. Con-sér - va me, Dómine, quóniam spe - rá - vi in te. →
2. Sanctis, qui sunt in - ter - ra e - jus,
3. Multiplicatæ sunt infirmi - tá - tes e - ó - rum.
4. Non congregábo conventícula  
eórum de san-guí - ni-bus.
5. Dóminus pars hæreditátis  
meæ, et cá-li-cis me-i:
6. Funes cecidérunt mihi in præ - cla-ris,
7. Benedicam Dóminum, qui tribuit  
mihi in - tel - léc-tum:
8. Providébam Dóminum in  
conspéctu me - o sem-per:
9. Própter hoc lætátum est cor  
meum et exsultávit lin - gua me-a:
10. Quóniam non derelínques  
ánimam me-am in in-fér-no:
11. Notas mihi fecisti vias vitæ,  
adimplébis me lætitia cum vul - tu tu - o:
12. Gloria Pa - tri et Fi-li-o,
13. Sicut erat in princípio, et nunc, et sem-per,



1. Dixi Dómino: Deus meus es tu, quóniam  
bonórum meórum non e - ges.
2. mirificávit ómnes voluntátes meas in e - is.
3. postea accelle - - - ra - vé - runt.
4. nec memor ero nóminum eórum per lábi - a me - a.
5. tu es, qui restítues haereditátem me - am mi - hi.
6. etenim haeréditas mea praecla - - ra est mi - hi.
7. insuper et usque ad noctem increpuérunt  
me re-nes me - i..
8. quóniam adéxtris est mihi, ne com-mó - ve - ar.
9. ínsuper et caro mea requié - - acet in spe.
10. nec dabis sánctum tuum videre corru - pti - ó - nem.
11. delectatiónes in délixtera tua us - - que in - fi - nem.
12. et Spirítu - - - i San - cto.
13. et in saécula saeculó - - - rum. A - men.

# 220 MUSIC FOR RECEPTION, VOW DAY, ETC.

## Ecce Quam Bonum

for two part chorus

Psalm 132

Nicola A. Montani

*Moderato*

1. 3. } Ec - ce quam bo - num, et quam ju - cun - dum,  
5. 7. }  
9. 11. }

(2)

This system contains the first musical staff with a treble clef and a key signature of one flat. It includes a vocal line with lyrics and a piano accompaniment line. The tempo is marked 'Moderato'.

ha - bi - ta - re - fra - tres in u - num.

*rall* *Fine*

This system continues the musical score with the same vocal and piano parts. It includes the tempo markings 'rall' and 'Fine'.

2. Sic - ut un - guen - tum in ca - pi - te  
6. Quo - ni - am il - lic man - da - vit Do - mi - nus  
10. Sic - ut e - rat in prin - ci - pi - o,

This system contains the third musical staff, continuing the vocal and piano parts with the same lyrics.

*allarg.*

quod de - scen - dit in bar-bam, bar - bam  
be - ne - di - cti - o - nem et vi - tam us - que in  
et nunc, et sem - per, et in sae - cu - la sae - cu -

*Repeat from "Ecce" to*

Aa - ron. sae - cu - lum. lo - rum. 4. Quod de - scen - dit in 8. Glo - ri - a A - men.

o - ram Pa - tri, ves - ti - men - ti et Fi - li - o, e - jus: sic - ut ros et Spi -

*Repeat "Ecce" to*

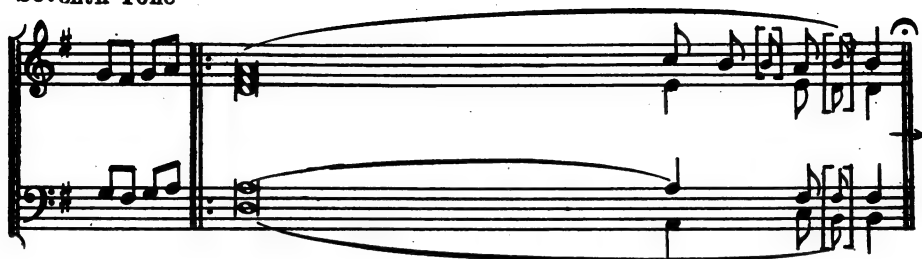
Her - mon, qui de - scen - dit in mon - te Si - on.  
ri - tu - i San - cto.



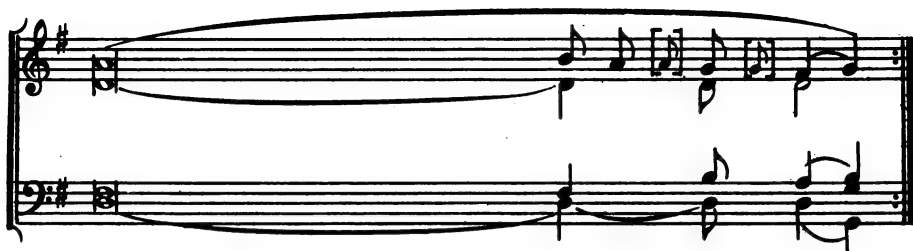
## Quam dilecta tabernacula tua

Psalm 83

Seventh Tone



1. Quam di - lécta tabernácula tua, Dómi - ne vir - tu - tum!→
2. Cor meum, et ca - ro me - a
3. Etenim passer invénit si - bi do - mum:
4. Altária tua, Dómi - ne vir - tú - tum:
5. Beati, qui hábitant in domo tu - a, Do-mi-ne:
6. Beátus vir, cujus est au - xi - li - um abs te:
7. Étenim benedictiónem dabit  
legislátor, ibunt de virtúte in vir - tú - tem:
8. Dómine, Deus virtútum exáudi  
orati - ó - nem me - am:
9. Protéctor nóster, á - spi - ce, De - us:
10. Quia melior est dies una in á - tri - is tu - ia,
11. Elégi abjectus esse in dómo De - i me - i:
12. Quia misericórdiam, et veritátem dí - li - git De - us:
13. Non privábit bónis eos, qui ámbu -  
lant in in - no - cén - ti - a:
14. Gloria Pa - tri et Fi - li - o,
15. Sicut erat in princípío, et nunc, et sem - per,



1. concupiscit, et deficit anima mea in á-tri-a Dó-mi-ni.
2. exsultavérunt in De-um vi - vum.
3. et turtur nidum sibi, ut ponat pul-los su - os.
4. Rex meus, et De - us me - us.
5. in saecula saecu - - - - - ló-rum lau-dá-bunt te.
6. ascensiónes in corde suo dispósuit,  
in valle lacrimarum, in lo - co quem pó-su-it.
7. videbitur Deus de - - - - - ó-rum in Si-on.
8. áuribus percipe, Dé-us Já - cob.
9. et respice faciém Chri-sti tu - i:
10. \_\_\_\_\_ sú-per mí-li-a.
11. magis quam habitare in taberná-  
culis pec-ca - tó - rum.
12. grátiam et glóriam da-bit Dó-mi-nus.
13. Domine virtutum, beátus homo, qui spé-rat in te.
14. et Spi - - - - - rí-tu-i San - cto.
15. et in saecula saecu - - - - - ló-rum. A - men.

## CEREMONY MUSIC ETC.

**Quae est ista**

Two part or unison chorus

Traditional Italian Chorale

Arr. by N. A. Montani

*Moderato*

Quae est is - ta, quae est is - ta, quae a - scen - dit de de -

The first system of musical notation for the two-part chorus. It features a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The lyrics 'Quae est is - ta, quae est is - ta, quae a - scen - dit de de -' are written below the staves.

ser - to; de - li - ci - is af - flu - ens

The second system of musical notation. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note D2, followed by quarter notes C2, B1, and A1. The lyrics 'ser - to; de - li - ci - is af - flu - ens' are written below the staves.

e - nix - a su - per di - le - ctum su - um? To - ta pul - chra

The third system of musical notation. The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The lyrics 'e - nix - a su - per di - le - ctum su - um? To - ta pul - chra' are written below the staves.

es, a - mi - ca me - a, su - a - vis et de - có - ra.

The fourth system of musical notation. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The bass line continues with a half note D2, followed by quarter notes C2, B1, and A1. The lyrics 'es, a - mi - ca me - a, su - a - vis et de - có - ra.' are written below the staves.

Vé - ni de Li - ba - no spon - sa me - a

*rall*  
Ve - ni de Li - ba - no ve - ni co - ro - na - be - ris.

## Tu gloria Jerusalem

223

Unison or four part chorus

(For additional Ceremony Music see Magnificat; Hymns in honor of the Blessed Virgin, Motets in honor of the E. Sacrament, Te Deum etc.)

Cesar Franck

Adapted from the Motet "Quae est ista"

*Andante religioso*  
Tu glo - ri - a Je - ru - sa - lem; tu lae -

ti - ti - a Is - ra - el; tu ho - no - ri - fi - cen - ti - a

*Slower*

po - pu - li no - stri. Ma - ri - a Do - mi - na - re

no - stri tu et Fi - li - us tu - us. In - ter -

*rall*  
*pp* ce - de ad Do - mi - num De - um no - strum, in - ter -  
*pp*

*cresc.*  
ce - de ad Do - mi - num De - um no - strum, ad De - um

*allarg.*  
no - strum, ad Do - mi - num De - um no - strum.

# MUSIC FOR FORTY HOURS' ADORATION

## Musical Programme

### AT THE EXPOSITION

1. *MASS*, after which the Blessed Sacrament is incensed.
2. \* *PROCESSION* during which the "Pange Lingua" is sung; after the procession the
3. "*TANTUM ERGO*" is sung, and the Blessed Sacrament is incensed. The "Panem de coelo, etc.," is omitted.
4. *THE LITANY OF THE SAINTS* is chanted. 224
5. *PSALM LXIX*, "Deus in adiutorium etc.," is intoned, then sung alternately by the clergy or choir, after which the celebrant, still kneeling, sings the versicles "Salvos fac, etc." After the "Domine, exaudi orationem meam," the celebrant rises and sings the prescribed orations.

### MISSA PRO PACE

On the second day of the Devotion the "Missa pro pace" (mass for peace) is offered on a side altar, and the color of the vestments is violet, unless a feast of higher rank occurs prohibiting the use of this color. (See Manual of Forty Hours' Adoration pub. by Ecclesiastical Review, Phila., Pa.)

### AT THE REPOSITION

1. *MASS*, after which is sung the
2. *LITANY* with Psalm LXIX and the versicles "Salvos fac, etc.," down to "Dominus Vobiscum" (exclusive,) after which the Blessed Sacrament is incensed.
3. \* *PROCESSION* during which the "Pange Lingua" is sung. After the procession when the Blessed Sacrament has been placed on the altar, the
4. "*TANTUM ERGO*" is sung, and at the "Genitori" the Blessed Sacrament is incensed. The "Panem de coelo" is intoned and the celebrant rises and sings the
5. *ORATIONS*; Benediction follows.

\* In case the Procession does not take place the "Pange Lingua" cannot be omitted.

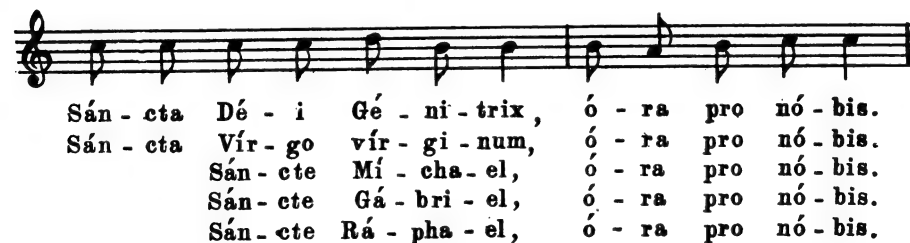
Pange Lingua; (see No. 241)

# The Litany of the Saints

According to the Vatican Graduale

Sung on Holy Saturday, The Rogation Days, Forty Hours' Adoration.

Chanters





Sáncte Páule,  
 Sáncte Andréa,  
 \* Sáncte Jacóbe,  
 Sáncte Joánnēs,  
 \* Sáncte Thóma,  
 \* Sáncte Jacóbe,  
 \* Sáncte Philippe,  
 \* Sáncte Bartholomæe, } ora pro nobis.  
 \* Sáncte Mathæe,  
 \* Sáncte Símon,  
 \* Sáncte Thaddæe,  
 \* Sáncte Mathía,  
 \* Sáncte Bárnaba,  
 \* Sáncte Lúca,  
 \* Sáncte Márce,  
 Omnes sancti Apóstoli et  
 Evangelístæ, oráte.  
 Omnes sancti Discípuli Dó-  
 mini, oráte.  
 \* Omnes sancti Innocéntes, oráte.  
 Sáncte Stéphanē,  
 Sáncte Laurénti,  
 Sáncte Vincénti,  
 \* Sáncti Fabiáne et Sebastíane, oráte.  
 \* Sáncti Joánnēs et Páule, oráte.  
 \* Sáncti Cósma et Damíane, oráte.  
 \* Sáncti Gervási et Protási, oráte.  
 Omnes sancti Mártýres,  
 Sáncte Silvéster,

Sáncte Gregóri,  
 \* Sáncte Ambrósi,  
 Sáncte Augustíne,  
 \* Sáncte Hierónyme,  
 \* Sáncte Martíne,  
 \* Sáncte Nicolæe, } ora pro nobis.  
 Omnes sancti Pontífices et  
 Confessóres, oráte pro nobis.  
 Omnes sancti Doctóres, oráte.  
 Sáncte Antóni,  
 Sáncte Benedicte,  
 \* Sáncte Bernárde, } ora pro nobis.  
 Sáncte Dominice,  
 Sáncte Francísce,  
 Omnes sancti Sacerdótes et  
 Levítæ, oráte.  
 Omnes sancti Mónachi et Ere-  
 mítæ, oráte.  
 Sáncta María Magdaléna,  
 Sáncta Agatha,  
 \* Sáncta Lúcia,  
 Sáncta Agnes, } ora pro nobis.  
 Sáncta Cæcília,  
 \* Sáncta Catharína,  
 Sáncta Anastásia,  
 Omnes sanctæ Virgines et  
 Víduæ, oráte.  
 Omnes Sáncti et Sánctæ Déi,  
 intercédite pro nobis.

\* Note: Omitted on Holy Saturday.





Pro-pí-ti-us é-sto, pár-ce nó-bis Dó-mi-ne.

Pro-pí-ti-us é-sto, ex-aú-di nos Dó-mi-ne.

Ab o-mni ma-lo, lí-be-ra nos Dó-mi-ne.

Ab ómni peccáto,

\* Ab íra túa,

\* A subitánea et improvisa mórte,

\* Ab insídiis diabóli,

\* Ab íra, et ódio, et ómni mála voluntáte,

\* A spírítu fornicatiónis,

\* A fúlgnore et tempestáte,

\* A flagéllo terræmótus,

\* A péste, fame, et bello,

A mórte perpétua,

Per mystérium sánc-tæ incarnatiónis túæ,

Per advéntum túum,

Per nativitátem túam,

Per baptísmum et sánc-tum jejúnium túum,

Per crúcem et passióem túam,

Per mórtem et sepultúram túam,

Per sánc-tam resurrecciónem túam,

Per admirábilem ascensióem túam,

Per advéntum Spírítus Sánc-ti Parácliti,

In díe judícii,

} libera nos Domine.

\* Omitted on Holy Saturday



Pec - ca - to - res, te ro - ga - mus aú - di - nos.

Ut nóbis párcas ,

\* Ut nóbis indúlgeas ,

\* Ut ad véram pæniténtiam nos perdúcere dignéris ,

Ut Ecclesiám tuám sáctam régere et conserváre dignéris ,

Ut Dómnium Apostólicum et ómnes ecclesiásticos órdenes in sácta religióne conserváre dignéris ,

Ut inimícos sáctæ Ecclesiæ humiliáre dignéris ,

Ut régibus et princípibus christiánis pácem et véram concórdiam donáre dignéris ,

\* Ut cúncto pópulo christiáno pácem et unitátem largíri dignéris ,

Ut nosmetípsos in tuo sácto servítio confortáre et conserváre dignéris ,

\* Ut méntes nóstras ad cœléstia desidéria érigas ,

Ut ómnibus benefactoribus nóstris sempitérna bóna retribuas ,

\* Ut ánimas nóstras, frátrum, propinquórum et benefactorum nostrórum ab æténa damnatióne erípias ,

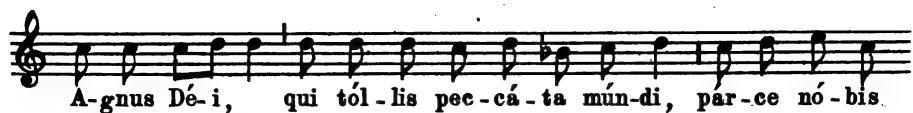
Ut frúctus terræ dáre et conserváre dignéris ,

Ut ómnibus fidélibus defúctis réquiem æternam donáre dignéris ,

Ut nos exaudíre dignéris ,

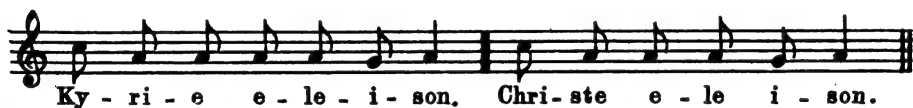
\* Fíli Déi ,

te rogamus audi nos.



On Holy Saturday the "Kyrie" of the Mass is begun at this point.

Forty Hours etc. chanters proceed.



# Deus in adiutorium

## Psalm 69

225

(small notes  
ending for  
No 6.)



\* Ad-juva-me.

1. Deus in adju-tó-  
rium mé-um in-tén - de: 1. Dómine ad ad-  
juvándum me  
fe- stí - na .
2. Confundántur et re-ve-re-án - tur, 2. qui quérunt á-  
nimam mé - am .
3. Avertántur re-  
trósum, et e-ru-bé - scant, 3. qui vólunt  
mihî ma - la .
4. Avertántur  
státim e-ru-be-scén - tes, 4. qui dicunt  
mihî: Éuge, é-u-ge .
5. Exsúltent et  
laeténtur in  
te ómnes qui quérunt te: 5. et dicant sém-  
per: Magnifi-  
cétur Dómi-  
nus: qui dili-  
gunt salutáre tu - um. (\* see above)
6. Ego vero e - gé-nus et páuper sum: 6. Deus (ád-ju-va me.)
7. Adjútor meus  
et libera-tor me-us es tu: 7. Dómine ne mo-ré - ris .
8. Glória Pa-tri et Fí-li-o, 8. et Spirítui Sán-cto .
9. Sicut erat in  
príncípio, et nunc, et sém - per, 9. et in sæcula  
sæculórum A - men .

## RESPONSES

Cel.



1. Sál-vos fac sér-vos tú-os, Dé-us mé-us, spe-rán-tes in te.

All other responses end in the following manner except



No. 9.

tú-di-nia.

2. V. Esto nobis Dómine túrris fortitúdinis.  
R. A fácie inimíci.
3. V. Nihil proficiat inimícus in nobis.  
R. Et fílius iniquitátis non appónat nocére nobis.
4. V. Dómine non secúndum peccáta nóstra fácias nobis.  
R. Neque secúndum iniquitátes nóstras retríbuas nobis.
5. V. Orémus pro Pontífice nóstro N.  
R. Dóminus consérvet éum, et vivíficet éum† et beátum fácias éum in terra† et non trádat éum in ánimam inimicórum éjus.
6. V. Orémus pro benefactóribus nóstris.  
R. Retribúere dignáre Dómine† omnibus nobis bóna faciéntibus, própter nómen túum† vítam aetérnam. Amen.
7. V. Orémus pro fidélibus defúctis.  
R. Réquiem aetérnam dóna éis Dómine† et lux perpétua lúceat éis.
8. V. Requiescant in páce.  
R. Amen.
9. V. Pro frátribus nóstris abséntibus.  
R. Sálvos fac sérvos túos† Déus méus, speránte in te. (see No. 1)
10. V. Mítte éis Dómine auxílium de sácto.  
R. Et de Sión tuére éos.
11. V. Dómine exáudi oratióem méam.  
R. Et clámor méus ad te véniat.
12. V. Dóminus vobíscum.  
R. Et cum spírítu túo.

## PRAYERS

13. V. Per ómnia sácula sæculórum. R. Amen.
14. V. Dóminus vobíscum.  
R. Et cum spírítu túo.
15. V. Exáudiat nos omnípotens et miséricors Dóminus.  
R. (Et custódiat nos semper.) Amen.
16. V. Fidélium ánimæ etc.  
R. Amen.

THE BLESSED SACRAMENT  
Motets for Benediction\*

226 a

**O Salutaris Hostia (No. 1)**  
(Verbum Supernum Prodiens)

S. Webbe (1740-1816)

*Lento*

*p*

1. O sa-lu-ta-ris ho-sti-a, Quæ coe-li pan-dis  
2. U-ni tri-no-que Do-mi-no Sit sem-pi-ter-na

*p*

This system contains the first two lines of the motet. It features a treble and bass staff in G major (one sharp). The tempo is marked 'Lento'. Dynamics include piano (*p*) and a crescendo (*f*). The lyrics are in Latin, with two parts: 1. O sa-lu-ta-ris ho-sti-a, Quæ coe-li pan-dis and 2. U-ni tri-no-que Do-mi-no Sit sem-pi-ter-na.

o-sti-um; Bel-la pre-munt ho-sti-li-a, Da  
glo-ri-a, Qui vi-tam si-ne ter-mi-no No-

This system contains the third and fourth lines of the motet. It continues the musical notation with the same key signature and tempo. The lyrics are: o-sti-um; Bel-la pre-munt ho-sti-li-a, Da glo-ri-a, Qui vi-tam si-ne ter-mi-no No-

ro-bur, fer au-xi-li-um.  
bis do-net in pa-tri-a. A men.

This system contains the fifth and sixth lines of the motet, ending with a double bar line. The lyrics are: ro-bur, fer au-xi-li-um. bis do-net in pa-tri-a. A men.

\*NOTE: The custom in America is to sing an O Salutaris before the Tantum Ergo. One is at liberty to sing any appropriate Motet. The only music actually prescribed is the Tantum Ergo.

## O Salutaris Hostia (No. 2)

Duguet (1780)

*Moderato*

1. O sa - lu - ta - ris ho - sti - a, Quæ coe - li pan - dis  
2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na

o - sti - um; Bel - la præ - munt ho - sti - li - a, Da  
glo - ri - a, Qui vi - tam si - ne ter - mi - no No -

ro - bur, fer au - xi - li - um. A - men.  
bis do - net in pa - tri - a.

**O Salutaris Hostia (No. 3)**  
(Verbum Supernum Prodiens)

226 c

Gregorian

1. O sa - lu - tá - ris hó - sti - a, Quæ cóe - li pán - dis  
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ó - sti - um; Bél - la pré - munt ho - stí - li - a,  
gló - ri - a, Qui ví - tam si - ne tér - mi - no

Da ró - bur, fer au - xí - li - um. A - men.  
No - bis do - net in pá - tri - a.



**O Salutaris Hostia (No. 4)**

Unison Chorus

J. Rheinberger

Abridged and arr. by N. A. M.

*Andante*

1. O sa - lu - tá - ris hó - sti - a, Quæ coe - li pan - dis  
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

1  
ó - sti - um: Bé - la pre - munt ho - sti - li - a, Da ro - bur,  
gló - ri - a, Qui ví - tam si - ne

fer au - xi - li - um. *Organ* 2. tér - mi - no No -

- bis dó - net in pá - tri - a. A - - men.

# O Salutaris Hostia (No. 5)

For three-part chorus (S. S. A. or T. T. B.)

226 e

*Andante religioso*

Balthasar Florence

Arr. by N. A. M.



*p*

1. O sa - lu - ta - ris ho - sti - a ,  
2. U - ni tri - no - que Do - mi - no



*p*

Quæ coe - li pan - dis o - sti - um:  
Sit sem - pi - ter - na glo - ri - a ,



*p*

Bel - la pre - munt ho - sti - li - a ,  
Qui vi - tam si - ne ter - mi - no



*cresc. e rit.*

Da ro - bur, fer au - xi - li - um.  
No - bis do - net in pa - tri - a. A - men.



## O Salutaris Hostia (No. 6)

*Moderato*

Nicola A. Montani

1. O sa-lu-ta-ris ho-sti-a, Quae  
2. U-ni-tri-no-que Do-mi-no Sit

coe-li pan-dis o-sti-um: Bel-la pre-  
sem-pi-ter-na glo-ri-a, Qui vi-tam

munt ho-sti-li-a, Da-ro-bur, fer-au-  
si-ne ter-mi-no No-bis do-net in

xi-li-um. pa-tri-a. A-men.

# O Salutaris Hostia (No. 7)

226 g

A. Werner

*Andante*

1. O sa - lu - ta - ris ho - sti - a,  
2. U - ni tri - no - que Do - mi - no

Quæ cœ - li pan - dis o - sti - um: Bel - la pre -  
Sit sem - pi - ter - na glo - ri - a, Qui vi - tam

munt ho - sti - li - a, Da ro - bur,  
si - ne ter - mi - no No - bis do -

fer au - xi - li - um. A - - men.  
net in pa - tri - a.

## Adoro te devote (No. 1)

St. Thomas Aquinas 1227-1274

Fifth Mode

M.M. ♩ = 116

Gregorian

1. A-dó-ro te de-vó-te, la-tens Dé-i-tas, Quæ sub his fi-gú-ris  
 2. Vi-sus, ta-ctus, gús-tus in te fá-li-tur, Sed au-dí-tu so-lo

ve-re lá-ti-tas: Ti-bi se cor me-um tó-tum súb-ji-cit,  
 tu-to cré-di-tur: Cre-do quíd-dí-xit Dé-i Fí-li-us:

Qui-a te con-tem-plans to-tum dé-fi-cit.  
 Nil hoc Ver-i-tá-tis ver-bo vé-ri-us. A - men.

3. In cruce latebat sóla Déitas,  
 At hic látet simul et humanitas:  
 Ambo tamen crédens, atque cónfítens,  
 Péto quod petívit látro pónitens.
4. Plágas, sicut Thómas, non intúeor:  
 Déum tamen méum te confíteor:  
 Fac me tibi semper magis crédere,  
 In te spem habére, te diligere.
5. O memoriále mórtis Dómini,  
 Pánis vívus, vítam præstans hómini:  
 Præsta mæe ménti de te vívere,  
 Et te illi semper dúlce sápere.
6. Píe Pelicáne, Jésu Dómine,  
 Me immúndum munda túo ságuine,  
 Cújus úna stílla sálvum facere  
 Tótum múndum quit ab ómni scélere.
7. Jésu, quem velátum nunc adspício,  
 Oro fiat illud quod tam sítió:  
 Ut, te reveláta cernens fácie,  
 Vísu sim beátus túæ glóriæ. Amen.

# Adoro te devote (No. 2)

227 b

Ch. Gounod  
Arr. by N. A. M.

*Lento*

1. A - dó - ro te de - vo - te, la - tens De - i - tas,  
2. Vi - sus, ta - ctus, gus - tus in te fá - li - tur,

Quæ sub his fi - gu - ris ve - re la - ti - tas:  
Sed au - di - tu so - lo tu - to cre - di - tur:

Ti - bi se cor me - um to - tum súb - ji - cit,  
Cre - do quid - quid di - xit De - i Fí - li - us:

Qui - a te con - tem - plans to - tum de - fi - cit. A - men.  
Nil hoc Ver - i - ta - tis ver - bo ve - ri - us.

Additional stanzas given on preceding page

## O Esca Viatorum (No.1)

Heinrich Isaak (1493-1531)

Arr. by J. S. Bach

*Largo*

*mf*

1. O e-sca vi-a-to-rum, O pa-nis An-ge-  
 2. O lym-pha, fons a-mo-ris, Qui pu-ro Sal-va-  
 3. O Je-su, tu-um vul-tum, Quem co-li-mus oc-

*mf*

lo-rum, O man-na coe-li-tum: E-  
 to-ris, E cor-de pro-flu-is; Te  
 cul-tum Sub pa-nis spe-ci-e: Fac

su-ri-en-tes ci-ba, Dul-ce-di-ne non  
 si-ti-en-tes po-ta, Hæc so-la no-stra  
 ut, re-mo-to ve-lo, Post, li-be-ra in

*rall*

pri-va, Cor-da quæ ren-ti-um.  
 vo-ta, His u-na suf-fi-cis.  
 coe-lo, Cer-na-mus a-ci-e.

*rall*

# O Esca Viatorum (No. 2)

For Unison or Two-Part Chorus Traditional Melody

Arr. by P. J. Van Damme

*Moderato*

1. O e-sca vi-a-to-rum, O pa-nis An-ge-  
 2. O lym-pha fons a-mo-ris; Qui pu-ro Sal-va-  
 3. O Je-su, tu-um vul-tum Quem có-li-mus oc-

lo-rum, O man-na coe-li-tum: E-su-ri-en-tes  
 to-ris E cor-de pro-flu-is; Te si-ti-en-tes  
 cúl-tum Sub pa-nis spé-ci-e; Fac ut, re-mó-to

ci-ba, Dul-ce-di-ne non pri-va, Cor-da quæ-ren-ti-  
 po-ta, Hæc so-la no-stra vo-ta, His u-na suf-fi-  
 ve-lo, Post lí-be-ra in coe-lo, Cer-ná-mus a-ci-

um, Cor-da quæ-ren-ti-um.  
 cis, His u-na suf-fi-cis. A-men.  
 e, Cer-ná-mus a-ci-e.

*Ped.*



## Panis Angelicus (No.1)

Sacris Solemniis

P. Meurers

*Moderato* *cresc*

*p*

1. Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; Dat  
 2. Te tri - na De - i - tas u - na - que po - sei - mus, Sic

*p* *cresc*

pa - nis coe - li - cus fi - gu - ris ter - mi - num: O  
 nos tu vi - si - ta, sic - ut te co - li - mus: Per

*mf* res mi - ra - bi - lis! man - du - cat Do - mi - num  
 tu - as se - mi - tas duc nos quo ten - di - mus,

*mf*

Pau - per, ser - vus, et hu - mi - lis. A - men.  
 Ad lu - cem quam in - ha - bi - tas.

## \* Panis Angelicus (No. 2)

Unison, Two or Four-part Chorus

*Andante religioso*

Fr. Lambilotte

pp

1. Pa-nis an-ge-li-cus fit pa-nis ho-mi-num;  
2. Te tri-na De-i-tas u-na-que po-sci-mus,

pp

p

Dat pa-nis coe-li-cus fi-gu-ris ter-mi-num:  
Sic nos tu vi-si-ta, sic-ut te co-li-mus;

p

p

O res mi-ra-bi-lis! man-du-cat Do-mi-num Pau-per,  
Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad lu-

p

After last verse

ser-vus, et hu-mi-lis. A-men.  
cem quam in-ha-bi-tas.

## Sacris Solemniis

(Panis Angelicus)

For Unison Chorus

J. Mohr

*Andante devoto*

1. Sa-cris so-le-mni-is jum-cta sint gau-di-a, Et ex præ-cor-di-is  
2. No-ctis re-co-li-tur coe-la no-vis-si-ma, Qua Christus cre-di-tur

sonent præ-co-ni-a; Re-ce-dant ve-te-ra, no-va sint o-mni-a,  
a-gnum et a-zy-ma De-dis-se fra-tri-bus, jux-ta le-gi-ti-ma

Cor-da, vo-ces et o-pe-ra. A-men.  
Pri-scis iu-dul-ta pa-tri-bus.

*After last verse*

3. Post ágnum típicum, explétis épulis, 4. Dedit fragílibus córporis férculum,  
Corpus Dómicum datum discípulis, Dedit et trístibus sánguinis póculum,  
Sic totum ómnibus, quod totum singulis, Dicens: Accipite, quod trado vasculum,  
Ejus fatémur mánibus. Omnes ex eo bíbite.
5. Sic sacrificium istud instituit, 6. Panis Angélicus fit panis hóminum;  
Cujus officium commítte vóluit Dat panis cœlicus figúris términum;  
Solis presbýteris, quibus sic cóngruit, O res mirábilis! mandúcat Dóminum  
Ut sumant, et dent céteris. Pauper, servus, et húmilis.

7. Te trina Déitas unáque póscimus,  
Sic nos tu vísita, sicut te cólimus:  
Per tuas sémitas duc nos quo téndimus  
Ad lucem quam inhábitas. Amen.

## Ecce Panis Angelorum (No.1)

Lauda Sion

*Andante religioso*

Portuguese Melody

*p* Ec - ce pa - nis An - ge - lo - rum,  
In fi - gu - ris prae - si - gna - tur,

*cresc.* Fa - ctus ci - bus vi - a - to - rum:  
Cum I - sa - ac im - mo - la - tur,

*p* Ve - re pa - nis fi - li - o - rum,  
A - gnus Pa - schae de - pu - ta - tur,

*rall* Non mit - ten - dus ca - ni - bus.  
Da - tur man - na pa - tri - bus.

231 b

# Ecce Panis Angelorum (No. 2)

Lauda Sion

Vatican Graduale



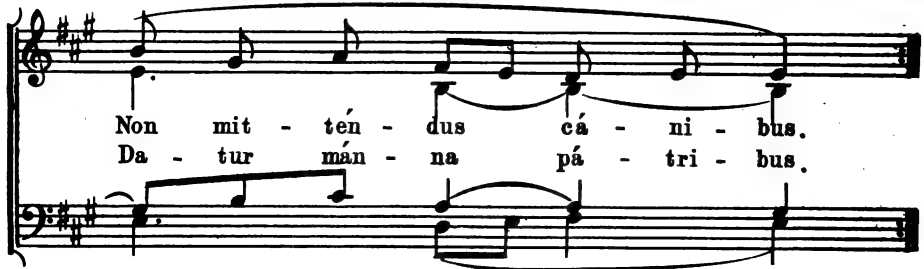
1. Ec - ce pá - nis An - ge - ló - rum,  
2. In fi - gú - ris prae - si - gná - tur,



Fá - ctus ci - bus vi - a - tó - rum:  
Cum I - sa - ac im - mo - lá - tur.



Vé - re pá - nis fi - li - ó - rum,  
A - gnus Pa - schae de - pu - tá - tur,



Non mit - ten - dus cá - ni - bus.  
Da - tur man - na pá - tri - bus.

# BONE PASTOR



3. Bo - ne Pa - stor, pa - nis ve - re,  
4. Tu qui cún - cta scis et vá - les,



Je - su, nó - stri mi - se - ré - re: Tu nos pá -  
Qui nos pa - scis hic mor - tá - les: Tu - os i -



sce, nos tu - é - re, Tu nos bó - na fac vi - dé - re  
bi com - men - sá - les, Co - hæ - ré - des et so - dá - les



In ter - ra vi - vén - ti - um. A - men. Al - le - lú - ia.  
Fac san - ctó - rum cí - vi - um.

# Adoramus te, panem coelitum

For unison or two part chorus

Traditional Melody  
harmonized by  
P. J. Van Damme

*Andante*

*p* Ad-o-ra - mus te, pa-nem coe - li - tum, *Organ*

Ci-bum vi - tae de-sur-sum prae-sti - tum. A - ve,

a - ve, a - ve, coe-li pa-nis vi - ne. Lau- *rall*

de-tur in ae - ter - num san-ctis-si-mum Sa-cra - men - tum. *allarg.*

## Ave Verum Corpus (No.1)

Unison, two or four part chorus

Ch. Gounod

Liturgically arranged by N. A. M.

*Lento*

pp A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a

This system contains the first two staves of the musical score. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is 'Lento'. The first staff begins with a piano-piano (pp) dynamic. The lyrics 'A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a' are written below the staves.

pp Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,

This system contains the next two staves. The lyrics 'Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,' are written below the staves. The dynamic remains piano-piano (pp).

cresc im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro

This system contains the next two staves. The lyrics 'im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro' are written below the staves. A 'cresc' (crescendo) marking is placed above the staff. The dynamic changes to piano (p).

ho - mi - ne: Ou - jus la - tus per - fo - ra - tum

This system contains the final two staves of the score. The lyrics 'ho - mi - ne: Ou - jus la - tus per - fo - ra - tum' are written below the staves. The dynamic remains piano (p).



*allargando* *a tempo*

flu- xit a - qua et san - gui- ne: *pp* E- sto no- bis

*pp* *rall* *pp*

præ- gu - sta- tum mor- tis in ex - a - mi - ne

*p* *p*

*pp* *cresc*

O Je- su dul- cis! O Je- su pi - e! O Je- su fi - li Ma-

*pp*

*rall*

ri - - æ, O Je- su fi - li Ma - ri - æ!

*f* *p*

# Ave Verum Corpus (No. 2)

Unison, two or four part chorus

233 b

C. St. Saens

Liturgically arranged by N.A.M.

*Andante religioso*

*pp*

1. A - ve, a - ve ve - rum Cor - pus natum de Ma - ri - a Vir - gi - ne:

2. Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne:

*pp*

3. Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne.

4. E - sto no - bis prae - gu - sta - tum mortis in ex - a - mi - ne:

*pp*

5. O Je - su dul - cis! O Je - su pi - e! O Je - su, Je -

*pp*

su fi - - li Ma - ri - ae, fi - li Ma - ri - ae!

## Ave Verum Corpus (No. 3)

W. A. Mozart

Arr. for unison, two or  
four part chorus by N.A.M.

*Adagio*

*Voices*

*Organ*

*pp*

A - ve, a - ve ve - rum

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Ve - re pas - sum im - mo - la - tum in cru -

*cresc molto*

im - mo - la - tum

ce,

cruc - ce, pro ho - mi - ne: *Organ*

Chorus

*p* Cu - jus la - tus per - fo - ra - tum

*pp* flu - xit a - qua et san - gui - ne: *Organ* *Chorus* *p* E - sto  
*pp* *a tempo*

*p* no - bis prae - gu - sta - tum mor - - - tis in  
E - sto no - bis prae - gu - sta - tum mor - tis in

*f* mor - - - tis, mor - - -  
ex - a - mi - ne, mor - - - *ff* *allarg.*

- - - tis in ex - a - mi - ne. *Organ*  
- - - tis

## Ave Verum Corpus (No. 4)

Alex. Guilmant

Adapted and arranged for unison, two  
or four part chorus by N. A. M.

*Andante moderato*

*pp* A - ve, a - ve . ve - rum Cor - pus na - tum de Ma - ri - a

*pp*

*mf* Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum in cru -

*mf*

*Ped.*

*Piu Vivo*  
*Chorus*

ce pro ho - mi - ne: *Organ* Cu - jus

*cresc. molto*

la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne:

*cresc*

*pp* E - sto no - bis prae - gu - sta - tum mor - tis in ex -

*pp*

*rall* *Organ* *Tempo I* *Chorus*

*pp* a - mi - ne: O Je - su dul - cis! O Je - su

*pp*

*cresc. poco a poco* *allarg. molto*

pi - el O Je - su dul - cis! Je - su pi - el O Je - su

*calando* *accel* *Largo*

fi - li Ma - ri - - - - - æ, fi - li Ma - ri - - - - - æ!

*accel* *Organ*

**Ave Verum Corpus (No. 5)**

Prosa antiqua usu recepta

Gregorian

Sixth Mode.

1. A - ve vé-rum Cór-pus ná-tum de Ma-rí-a Vir-gi-ne:  
2. Ve - re pás-sum, im-mo-lá-tum in crú-ce pro hó-mi-ne:

3. Cu-jus la-tus per-fo-rá-tum flú-xit a -  
4. E-sto no-bis præ-gu-stá-tum mór-tis

qua et sán-gui-ne. 5. O Je-su dul-cis!  
in ex-á-mi-ne: 6. O Je-su pi-e!

7 O Je - su fi - li Ma - ri - æ.

## O quam suavis est

Antiphon. (according to the Vatican Edition of the Antiphonale)  
Sixth Mode

O - - quam su - a - vis est, Dó - -

- - mi - ne, spí - - ri - tus tú - us!

qui, ut dul - cé - di - nem tu - - am

in fi - li - os de - mon - strá - - res,



pa - ne su - a - vís - si - mo

de coe - lo prae - stí - to, e - su - ri - én -

tes re - ples bó - nis, fa - sti - di - ó - sos

dí - vi - tes di - mít - tens in - - - á - nes.

*rall*

## O Sacrum Convivium

Motet

R. Remondi

Arr. for unison, two or  
four part chorus by N.A.M.*Adagio (con espressione)*

*pp* O sa-crum con-vi-vi-um! in quo Chri-stus su-mi-tur: re-

*pp* co-li-tur me-mo-ri-a pas-si-o-nis e-jus, pas-si-

*accel. e cresc. molto*  
*mf* o-nis e-jus: Mens im-ple-tur gra-ti-a, mens im-ple-tur

*f* gra-ti-a: et fu-tu-ræ glo-ri-æ *f* no-bis pi-gnus

*Piu Vivo*  
*allarg.*  
*f* da-tur, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.  
*p* Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

## THE SACRED HEART

## O Cor Jesu

Two part chorus

Don Lorenzo Perosi

*Adagio*

*p* O cor Je - su fla-grans a - mo - re no - -

*p*

stri, O cor Je - su fla-grans a - mo - re

*Ped.* *Ped.*

no - stri, in-flam-ma cor no-strum a - mo-re tu -

*Ped.*

*rall*

i, in-flam-ma cor no-strum a - mo-re tu - i

*Ped.* *Ped.*

# Cor Jesu, salus in te sperantium

Unison or two part chorus

W. Schultes (1815-1879)

Abridged and arr. by N. A. M.

*Andante sostenuto*

*p*

Cor Je-su, sa-lus in te spe-ran-ti-um, mi-se-re-re

*allarg*

no - bis, Cor Je-su, spes in te mo-ri-en-ti-um, mi-se-

*Fine*

re-re no - bis. Cor Je-su de-lí-ci-ae san-cto-rum

*D. S. § to Fine*

o-mni-um, mi-se-re-re, mi-se-re-re no-bis. Cor

# 238 a INVOCATION TO THE SACRED HEART \*

## Cor Jesu Sacratissimum (No.1)

First Mode



Gregorian

1. Cor Jesu Sa-cra-tis-si-mum, mi-se-ré-re no-bis.
2. Cor Mariæ im - - - ma-cu-lá - tum, o - ra pro no-bis:
3. Sanctæ Joseph patronæ noster di-lec-tis-si-me, o - ra pro no-bis.

# 238 b

## Cor Jesu Sacratissimum (No.2) \*

Fourth Mode



Gregorian

Cor Je - su Sa-cra-tis-si - mum, mi-se-ré-re no - bis.

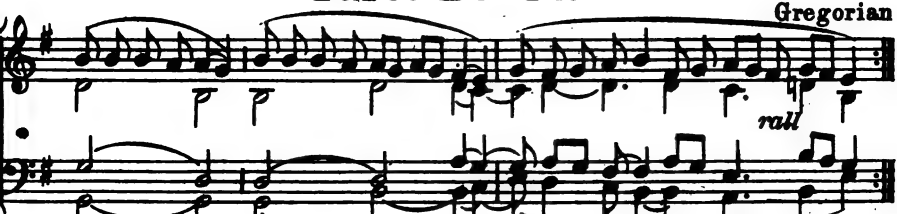
\* Note: These Invocations can be sung before each verse of the "Laudate Dominum" (First and Fourth Modes) in place of the "Adoremus."

# 239

## PLEA FOR GOD'S MERCY

Usually sung before the 50th Psalm: Miserere mei Deus  
Also before the "Laudate Dominum" during Lent. (in place of "Adoremus")

## Parce Domine



Gregorian

Par-ce Do-mi-ne, par-ce po-pu-lo tu-o: ne in æ-tér-num i-ra-scá-ris no-bis.

# THE SACRED HEART

Ss. Cordis Jesu

240

## Cor, arca legem continens

15th Century Melody  
"Alta Trinita"

*Moderato*



1. Cor, ar - ca le - gem con - ti - nens Non ser - vi -  
2. Cor san - ctu - a - ri - um no - vi In - te - me -



tu - tis ve - te - ris, Sed gra - ti - æ, Sed ve - ni -  
ra - tum fœ - de - ris, Tem - plum ve - tu - sto san - cti -



æ, Sed et mi - se - ri - cor - di - æ. A - men.  
us, Ve - lum - que scis - so - u - ti - li - us.

- |  |  |
|--|--|
| 3. Te vulneratum caritas<br>Ictu patenti voluit,<br>Amoris invisibilis<br>Ut veneremur vulnera.                | 4. Hoc sub amoris symbolo<br>Passus cruentus et mystica,<br>Utrumque sacrificium<br>Christus sacerdos obtulit.       |
| 5. Quis non amantem redamet?<br>Quis non redemptus diligat,<br>Et Corde in isto seligat<br>Æterna tabernacula? | 6. Decus Parenti, et Filio,<br>Sanctoque sit Spiritui,<br>Quibus potestas, gloria,<br>Regnumque in omne est sæculum. |

Amen.

PROCESSIONS, BENEDICTION, 40 HOURS  
 241 a **Pange Lingua** (No. 1)  
 (Tantum Ergo)

Gregorian  
 Vatican Graduale

Third Mode



1. Pan - ge lín - gua glo - ri - ó - si\* Cór - po - ris my - sté - ri - um,
2. No - bis da - tus, no - bis na - tus Ex in - tá - cta Vir - gi - ne,
3. In su - pré - mæ no - cte coe - nœ, Ré - cum - bens cum frá - tri - bus,
4. Ver - bum ca - ro, pa - nem ve - rum Ver - bo car - nem éf - fi - cit:
5. *Tan - tum er - go Sa - cra - mén - tum* Ve - ne - ré - mur cér - nu - i:
6. Ge - ni - tó - ri, Ge - ni - tá - que Lau - s et ju - bi - lá - ti - o,



1. San - gui - nís - que pre - ti - ó - si, Quem in mún - di pré - ti - um
2. Et in mún - do con - ver - sá - tus, Spar - so vér - bi sé - mi - ne,
3. Ob - ser - vá - ta le - ge ple - ne Ci - bis in le - gá - li - bus,
4. Fit - que san - guis Christi me - rum, Et si sen - sus dé - fi - cit,
5. *Et an - tí - quum do - cu - mén - tum* No - vo cæ - dat ré - tu - i;
6. *Sa - lus, ho - nor, vir - tus quo - que* Sít et be - ne - dí - ctí - o:



After last verse

1. Fru - ctus ven - tris ge - ne - ró - si Rex ef - fú - dit gén - ti - um. A - men.
2. Su - i mo - ras in - co - lá - tus Mi - ro clau - sit ór - di - ne.
3. Ci - bum tur - bæ du - o - dé - næ Se dat su - is má - ni - bus.
4. Ad fir - mán - dum corsin - cé - rum So - la fi - des súf - fi - cit.
5. *Præ - stet fi - des supple - mén - tum* Sen - su - um de - fé - ctu - i.
6. *Pro - ce - dén - ti ab u - tró - que* Com - par sit lau - dá - ti - o.

## Pange Lingua (No. 2)

(Tantum Ergo)

Gregorian  
(Apud Italos usitatum)

First Mode



1. Pan-ge lín-gua glo-ri-ó - si,\* Cór - po-ris my-sté-ri-um
2. No-bis da-tus, no-bis na-tus Ex in-tá-cta Vír-gi-ne,
3. In su-pré-mæ no-cte coe-noe, Ré - cum-bens cum frá-tri-bus,
4. Ver-bum ca-ro, pa-nem ve-rum Ver - bo car-nem éf-fi-cit:
5. *Tan-tum er-go Sa-cra-mén-tum* Ve - ne-ré-mur cón-nu-i;
6. Ge - ni-tó-ri, Ge-ni-tó-que Laus et ju - bi - lá-ti-o,



1. San-gui-nis-que pre-ti-ó - si, Quem in mún-di pré-ti-um
2. Et in mún-do con-ver-sá-tus, Spar-so vér-bi sé-mi-ne,
3. Ob-ser-vá-ta le-ge ple-ne Ci-bis in le-gá-li-bus,
4. Fit-que san-guis Christi me-rum, Et si sen-sus dé-fi-cit,
5. *Et an-tí-quum do-cu-mén-tum* No - vo ce-dat ré-tu-i;
6. Sa-lus, ho-nor, vir-tus quæ-que Sit et be-ne-dí-cti-o:



1. Fructus ventris ge-ne-ró - si Rex ef-fú-dit gén-ti-um. A - men.
2. Su-i mo-ras in-co-lá-tus Mi-ro clau-sit ór-di-ne.
3. Ci-bum tur-bæ du-o - dé-næ Se dat su-is má-ni-bus.
4. Ad fir-mándum cor sin-cé-rum So-la fi-des súf-fi-cit.
5. *Præ-stet fi-des sup-ple-mén-tum* Sên-su-um de - fé-ctu-i.
6. *Pro-ce-dén-ti ab u-tró-que* Com-par sit lau-dá-ti-o.



## Tantum Ergo (No. 1)

Unison or four part chorus

(The "Pange Lingua" may be sung to this and any of the melodies of the Tantum Ergo.)

Jos. H. Beltjens

Abridged and arranged by N.A.M.

*Andante moderato*

1 Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus que - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des  
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A men.  
ab u - tro - que Com - par sit lau - da - ti - o.

*Ped.*

# Tantum Ergo (No. 2)

242 b

Arr. by N.A.M.

Traditional Melody from Ms.  
dated 1751 Stonyhurst.  
(Also Epitome Rit. Trevir.)

*Not too slow*

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des  
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - mer.  
ab u - tro - que Com - par sit lau - da - ti - o.

## Tantum Ergo (No. 3)

For unison chorus or chorus in 2 or 4 parts

*Moderato*

3 pt cho. equal voices (S. S. A. or T. T. B.)

Balthasar Florence

Arr. by N. A. M.

The first system of the musical score consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The music is in 3/4 time, marked *Moderato*. The first measure is marked *mf*. The lyrics for the first two lines are written below the staves.

Unison, 2 or 4 pt cho.

1. Tan - tum er - go Sa - cra - men - tum  
 2. Ge - ni - to - ri, Ge - ni - to - que

The second system of the musical score continues the melody and accompaniment. It features the same three staves. The lyrics for the second system are written below the staves.

Ve - ne - re - mur cer - nu - i:  
 Laus et ju - bi - la - ti - o:

The third system of the musical score concludes the piece. It features the same three staves. The music is marked *dim, poco a poco* in the final measures. The lyrics for the third system are written below the staves.

Et an - ti - quum do - eu - men - tum  
 Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet  
 Sit et be - ne - di - cti - o: Pro - ce -

fi - des sup - ple - men - tum Sen - su - um de -  
 den - ti ab u - tro - que Com - par sit lau -

fe - ctu - i.  
 da - ti - o. A - - - men.

## Tantum Ergo (No. 4)

## Choral

*Moderato*

O. Ravanello

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne -  
 2. Ge - ni - to - ri, Ge - ni - to - que, Laus et

*p* *mf*

re - mur cer - nu - i; Et an - ti - quum do - cu -  
 ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus

*f* *mf*

men - tum, No - vo ce - dat ri - tu - i: Præ - stet fi - des  
 quo - que, Sit et be - ne - di - cti - o; Pro - ce - den - ti

*f*

sup - ple - men - tum Sen - su - um de - fe - ctu - i.  
 ab u - tro - que Com - par sit lau - da - ti - o. A - men.

*mf* *p*

## Tantum Ergo (No. 5)

Unison or two part chorus

W. A. Smit

*Andante religioso*

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur.  
 2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

*p*

cer - nu - i; Et an - ti - quum do - cu - men - tum, No - vo  
 la - ti - o, Sa - lus, ho - nor, vir - tus quo - que, Sit et

*p*

ce - dat ri - tu - i: Præ - stet fi - des sup - ple -  
 be - ne - di - cti - o; Pro - ce - den - ti ab u -

men - tum Sen - su - um de - fe - ctu - i. A - men.  
 tro - que Com - par sit lau - da - ti - o.

## Tantum Ergo (No. 6)

*Moderato*

M. Haydn (1737-1806)

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des  
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - men.  
ab u - tro - que Com - par sit lau - da - ti - o.

# Tantum Ergo (No. 7)

242 g

Melody from a Slovak Hymnal  
Adapted by N. A. M.

*Moderately fast*

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quam do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat. ri - tu - i: Præ - stet fi - des sup - ple -  
Sit et be - ne - di - cti - o: Pro - ce - den - ti ab u -

men - tum Sen - su - um de - fe - ctu - i. A - - men.  
tro - que Com - par sit lau - da - ti - o.



## Tantum Ergo (No. 8)

J. Mehr

*Moderato*

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur  
2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-

*mf*

cer-nu-i: Et an-ti-quum do-cu-men-tum  
la-ti-o, Sa-lus, ho-nor vir-tus quo-que

No-vo ce-dat ri-tu-i: Præ-stet fi-des  
Sit et be-ne-di-cti-o: Pro-ce-den-ti

*rall.*  
sup-ple-men-tum Sen-su-um de-fe-ctu-i. A - - men.  
ab u-tro-que Com-par sit lau-da-ti-o.

## Tantum Ergo (No. 9)

Unison or two part chorus

Th. Dubois  
Arr. by N. A. M.*Andante religioso*

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

*p* *cresc.*

cer - nu - i: Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

*p* *mf*

No - vo ce - dat ri - tu - i: Præ - stet fi - des  
Sit et be - ne - di - cti - o: Pro - ce - den - ti

*cresc. molto*

sup - ple - men - tum Sen - su - um de - fe - ctu i.  
ab u - tro - que Com - par sit lau - da - ti o. A - men.

*allarg.*

## Tantum Ergo (No. 10)

Unison Chorus

Nicola A. Montani

*Not too slow*

*mf* Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur

*mf* cer-nu-i, Et an-ti-quum do-cu-men-tum

*p* No-vo ce-dat ri-tu-i: *cresc. molto* Præ-stet fi-des

*allarg.* sup-ple-men-tum Sen-su-um de-fe-ctu-i.

For the last stanza, instead of using the following elaborated accompaniment, the harmonization given for the first stanza may be played.

*Maestoso*

Ge - ni - to - ri, Ge - ni - to - que Lau - sa, et ju - bi -

*legatissimo*

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

*mf cresc.*

Sit et be - ne - di - cti - o: Pro - ce - den - ti

*mf*

ab u - tro - que Com - par sit lau - da - ti - o. A - men.

**Adoremus: Laudate Dominum (No. 1)****Psalm Tones**

Instead of the *Adoremus* the Invocation to the Sacred Heart or to the Holy Family (No. 238 A-B) may be sung before the *Laudate Dominum*.

**First Psalm Tone****Gregorian  
Vatican Antiphonale**

1. Lau-dá - te Dóminum ó-mnes gén - tes:\* laudáte éum ó-mnes pó-pu-li.

2. .... Quóniam confir-

máta est súper

nos miseri-cór-di-a e - jus:\* et véritas

Dómini má-

net in æ - tér - num.

3. .... Glória Pá-tri, et Fí-li-o:\* et Spirí - tu-i Sán - cto.

4. .... Sicut erat in

príncipio, et nunc, et sem-per:\* et in sæ-

cula sæcu-lo-rum. A - men.

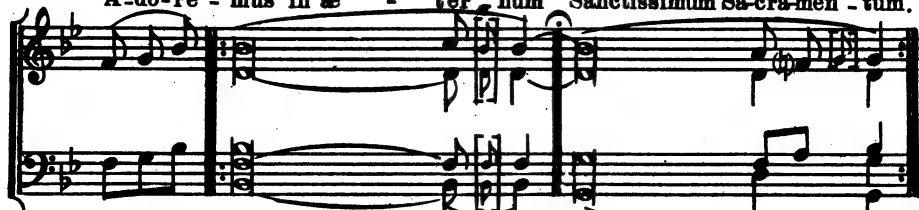
Repeat "Adoremus"

or "Invocation"

# Adoremus and Laudate (No. 2)

## Second Psalm Tone

A-do-ré - mus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



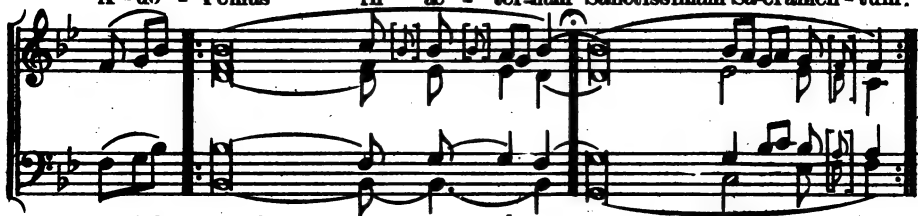
1. Lau-dá-te Dóminum ómnes gén - tes: \* laudáte éum ó - mnes pó - pu - li.
2. ----- Quóniam confir -  
máta est súper  
nos misericórdia e - jus: \* et véritas Dó -  
mini mánet in æ - tér - num.
3. ----- Glória Pátri, et Fí - li - o: \* et Spirítu - i Sán - cto.
4. ----- Sicut erat in prin -  
cípio, et nunc, et sem - per: \* et in sæcula  
saeculó - rum. A - men.

Repeat "Adoremus"  
or "Invocation"

# Adoremus and Laudate (No. 3)

## Third Psalm Tone

A - do - rémus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



1. Lau-dá - te Dóminum ó - mnes gén - tes: \* laudáte éum ó - mnes pó - pu - li.
2. ----- Quóniam confir -  
máta est  
súper nos  
miseri - cór - di - a e - jus: \* et véritas  
Dómini  
mánét in æ - tér - num.
3. ----- Glória Pá - tri, et Fí - li - o: \* et Spirítu - i Sán - cto.
4. ----- Sicut erat in  
princípio, et nunc, et sem - per: \* et in sæcula  
saecu - ló - rum. A - men.

Repeat "Adoremus"

## 243 d

## Adoremus and Laudate (No. 4)

1. Laudate e-um o-mnes po-pu-li.

Optional Ending

Fourth Psalm Tone

A-do - rémus

in æ-tér-num Sanctíssi - mum Sa-cra-mén-tum.



1 Lau-dá - te Dóminum ómnes gén-tes:\* laudáte eúm ómnes pó-pu - li.

2 ----- Quóniam confir-  
mata est super  
nos misericór - di - a e - jus:\* et véritas  
Dómini má-net in æ-tér-num.

3 ----- Glória Pá - - tri, et Fí-li-o:\* et Spi - rí-tu-i Sán-cto.

4 ----- Sicut érat in  
principio, et nunc, et sém-per:\* et in sæcu-  
la sæ-cu-ló-rum A - men.  
Repeat "Adoremus"

## 243 e

## Adoremus and Laudate (No. 5)

Fifth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén - tum.



1 Lau-dá-te Dóminum ómnes gén-tes:\* laudáte eum ó-mnes pó-pu-li.

2 ----- Quóniam confir-  
mata est super  
nos misericórdia é - jus:\* et véritas Dó-  
mini má-net in æ - tér-num.

3 ----- Glória Pátri, et Fí-li-o:\* et Spi - rí-tu-i Sán-cto.

4 ----- Sicut erat in  
principio, et nunc,  
et sem-per:\* et in sæcula  
sæcu-ló-rum. A - men.

Repeat "Adoremus"

## Adoremus and Laudate (No. 6)

## Sixth Psalm Tone

A - do - rémus in æ - tér-num Sanctíssimum Sa - cramén - tum.



- 1 Lau - dá - te Dóminum ó - mnes gén - tes: \* laudáte éum ó - mnes pó - pu - lí.  
 2 ..... Quóniam confir -  
 mاتا est super  
 nos miseri - cór - di - a é - jus: \* et véritas Dó -  
 mini mánet in æ - tér - num.  
 3 ..... Glória Pá - tri, et Fí - li - o: \* et Spí - ri - tu - i Sán - cto.  
 4 ..... Sicut erat in  
 principio, et nunc, et sém - per: \* et in sæcula  
 sæcu - ló - rum A - men

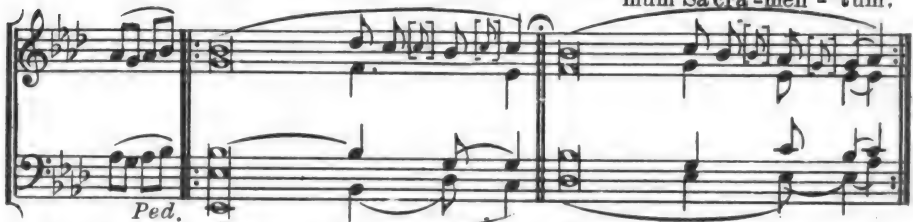
Repeat "Adoremus"

243 g

## Adoremus and Laudate (No. 7)

243 g

## Seventh Psalm Tone

A - do - rémus in æ - tér - num Sanctíssi -  
 mum Sa - cra - mén - tum.

- 1 Lau - dá - te Dóminum ómnes gén - tes: \* laudáte e -  
 um ó - mnes pó - pu - lí.  
 2 ..... Quóniam confir -  
 mاتا est  
 super nos  
 miseri - cór - di - a e - jus: \* et véritas  
 Dómini  
 manet in æ - tér - num.  
 3 ..... Glória Pá - tri, et Fí - li - o: \* et Spi - ri - tu - i Sán - cto.  
 4 ..... Sicut erat in  
 principio, et nunc, et sem - per: \* et in sæ -  
 la sæcu - ló - rum. A - men.  
 Repeat "Adoremus"



243 h

## Adoremus and Laudate (No. 8)

Eighth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum.



- 1 Lau-dá-te Dóminum ómnes gén-tes:\* laudáte eum ómnes pó-pu-li.  
 2 ----- Quóniam confirmáta  
 est super nos miseri-  
 córdia e - jus:\* et véritas Dómi-  
 ni mánet in æ-tér-num.  
 3 ----- Glória Pátri,et Fí-li-o:\* et Spirí - - tu-i Sán-cto.  
 4 ----- Sicut erat in princí-  
 pio, et nunc, et sém-per:\* et in sácula sæ-culórum.A-men.  
 Repeat "Adoremus"

243 i

## Adoremus and Laudate (No. 9)

*Moderato*

Arr. by N.A.M.

A-do-ré-mus in æ - tér-num San-ctís-si-mum Sa-cra-mén - tum.



(optional)

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum.



- 1 Lau-dá-te Dóminum ómnes gén-tes:\* laudáte eum ómnes pó-pu-li.  
 2 ----- Quóniam confirmáta  
 est super nos miseri-  
 córdia e - jus:\* et véritas Dómini  
 manet in æ-tér-num.  
 3 ----- Glória Pátri,et Fí-li-o:\* et Spirí - - tu-i Sán-cto.  
 4 ----- Sicut erat in prin-  
 cipio, et nunc, et sém-per:\* et in sácula sæ-culórum.A-men.  
 Repeat "Adoremus"

Sung at the entrance of the Bishop, Archbishop or Cardinal ("Ecce Sacerdos" may be sung instead if preferred.)

Antiphon. First Mode

Gregorian

Sa - cér - dos et Pón - ti - fex,\*

et vir - tú - tum ó - pi - fex, Pá - stor bó - ne in

pó - pu - lo, sic plac - u - í - sti Dó - mi - no.

# RESPONSES

*Repeat ad lib.*

- |                                   |   |
|-----------------------------------|---|
| V. Protéctor noster..... etc..... | R. Et réspice in fáciem Christi tui.            |
| V. Sálvum fac ..... etc.....      | R. Deus meus sperántem in te.                   |
| V. Mitte ei Dómine ..... etc..... | R. Et de Sion tuére eum.                        |
| V. Nihil Proficiat ..... etc..... | R. Et fílius iniquitátis non oppónat nocére ei. |
| V. Dómine exáudi ..... etc.....   | R. Et clámor meus ad te véniat.                 |
| V. Dóminus vobíscum               | R. Et cum Spíritu tuo. (Orémus etc.) Amen.      |

Note: During the Confirmation choir may sing appropriate Hymns: Veni Sancte Spiritus, Veni Creator, Magnificat, etc. After the recitation of the Creed, "The Lord's Prayer" and "Hail Mary" English Hymns may be sung. 365

# **Confirma hoc Deus**

(Sung after Confirmation, at the washing of hands)

J. Rheinberger  
Arr. by N. A. M.

*Lento*

Con-fir-ma hoc Dé - us, quod o-pe-rá-tus es in no - bis,

a tem-plo sán-cto tú - o quod est in Je-ru-sa-lem.

Gló-ri-a Pátri, et Fí-li-o: \* et Spirí - tu - i Sán-cto.  
Síc-ut e - rat in princípío, et nunc, et sém-per: \* et in sáecula  
sæcu - ló-rum. A-men.

*Repeat "Confirma"*

## **RESPONSES**

V. Osténde nobis, etc.  
V. Dómine exáudi, etc.  
V. Dóminus vobíscum

R. Et salutáre tuum da nobis.  
R. Et clamor meus ad te véniat.  
R. Et cum Spíritu tuo.

Ceremonies may terminate with singing of "Te Deum" (No. 264)

For the responses, at the Pontifical Blessing See No. 259 (41)

## Ecce Sacerdos

Stadler

*Allegro maestoso*

Arr. for unison or four part chorus by N. A. M.

Ec-ce Sa - cér - dos ma - gnus, qui in di - é - bus

su - is pla - cu - it De - o: I - de - o ju - re - ju -

rán - do fe - cit il - lum Do - mi - nus cré - sce - re in plé - bem

su - am.\* Bē - ne - di - cti - ó - nem ó - mni - um

\* 2d time to Gloria Patri

*accel*

gen-ti-um de-dit il-li, et te-sta-mén-tum su-um

con-fir-má-vit *ff* su-per ca-put e - jus. \*

\* Repeat from § (Ido) then to § (Gloria)

*Poco lento*

Glo-ri-a Pa-tri, et Fi-li-o, et Spi-rí-tu-i

San-cto. *f* I-de-o ju-re-ju-rán-do fe-cit il-lum

*allarg.* *rall.*

Do-mi-nus cre-sce-re in ple-bem su-am.

## Oremus pro Pontifice

Unison, two or four part chorus

Fr. Schubert

Arr. by N.A.M.

*Andante (alla breve)*

*p* O - ré-mus pro Pon - tí-fi - ce no-stro Be-ne - dí - cte;  
 (no - stro Pi - o;  
 no - stro Cle-mén - ti;)

Do-mi-nus con - sér - vet e - um, et vi - vi-fi-cet e - um,

et be - á - tum fa - ci - at e - um in ter - ra, et non tra - dat

e - um in a - ni - mam in - i - mi - có - rum e - jus.

V. Fiat manus tua super virum dexterae tuae.

R. Et super filium hominis quem confirmasti tibi.

# Christus Vincit, Christus Regnat

Ancient French Melody  
Arr. by N. A. M.

*Maestoso*

Chri - stus vin - cit, Chri - stus re - gnat,

Chri - stus im - pe - rat.

Chri - stus im - pe - rat.

\* This melody dates from the year 1080. It was sung at the closing of the Council called by order of William the Conqueror. Gregory VII was Pope and Philip I King of France. To this day, in the Cathedral of Rouen it is customary to render this chant on all solemn Pontifical feasts.

THE HOLY SOULS: REQUIEMS  
Languentibus in Purgatorio

24

Solesmes chant



1. Lan - guén - ti - bus in Pur - ga - tó - ri - o ,  
2. Fons est pá - tens qui cul - pas a - blu - is ,



Qui pur - gán - tur ar - dó - re ní - mi - o ,  
O - mnes ju - vas et nul - lum ré - spu - is :



Et tor - quén - tur gra - vi sup - plí - ci - o , Sub - vé - ni - at  
Ma - num tu - am ex - tén - de mor - tu - is , Qui sub poe - nis



tu - a com - pás - si - o : O Ma - ri - a , A - men .  
lan - quent con - ti - nu - is : O Ma - ri - a ,

3. Ad te pie suspirant mórtui ,  
Cupientes de pœnis erui ,  
Et ad esse tuo conspéctui ,  
Æternisque gaudiis pérfrui :  
O Maria.

4. Et cum fiet stricta discússio ,  
In treméndo Dei judício ,  
Judicánti súpplica Fílio ,  
Ut cum Sanctis sit nobis portio :  
O Maria. Amen.



## Beati Mortui

Motet for two or four part chorus

Ch. Gounod. Op.1  
Arr by N.A.M.*Lento*

*p* Be - á - ti mór - tu - i in Do - mi - no mo - ri - én -

*p*

*mf* tes, Be - á - ti mór - tu - i in Do - mi - no mo -

*mf*

- ri - én - tes, Re - á - ti mór - tu -

Be - a - ti

*Fine*

i in Do - mi - no mo - ri - én - tes de - in - ceps .

mór - tu - i in Do - mi - no mo - ri - én - tes de - in - ceps .

Di - cit e-nim Spi-ri-tus

*Sop.*

*Alto*

Di-cit e-nim Spi-ri-tus, Spi - ri-tus ut re - qui -

*(Ped.)*

é - scant a la - bó - ri - bus su - is

et o-pe-ra il - ló - rum, et o - pe -

*Sop.*

*Alto*

et o - pe - ra il - ló - rum, et o - pe -

*Ped.*

ra il - ló - rum se - quun - tur il - los.

*Ped.*

*Repeat "Beati" to Fine ad lib.*

THE HOLY SOULS  
**Benedictus Dominus Deus Israel**  
 Ego Sum

Antiphon

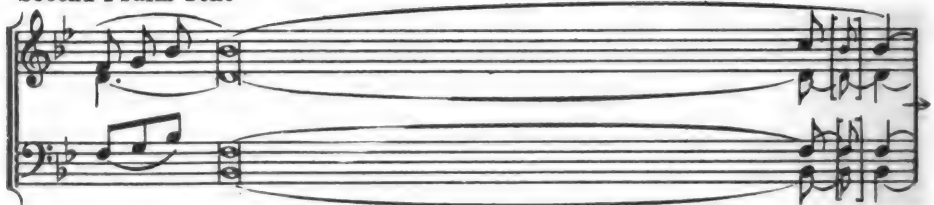
Second Mode

Chorus



Chanters: Ego sum\* resurrectio et vita: qui credit in me, é-ti-am si mor-tu-us→

Second Psalm Tone



- |    |  |         |                 |
|----|--|---------|-----------------|
| 1  | Be-ne-dí-ctus Dóminus Ísra                           | - - - - | el:*(end on C)→ |
| 2  | Et e-ré-xit córnu salutis                            |         | nó - bis,*      |
| 3  | Síc-ut lo-cútus est per os san                       | - - - - | ctó - rum,*     |
| 4  | Sa-lú-tem ex inimicis                                |         | nó - stris,*    |
| 5  | Ad fa-ci-én-dam misericórdiam cum pátribus           |         | nó - stris,*    |
| 6  | Jus-ju-rán-dum quod jurávit ad Abraham Pátre         |         | nó - strum,*    |
| 7  | Ut si-ne timóre, de mánu inimicórum nostrorum libe   | -       | rá - ti,*       |
| 8  | In san-cti-táte et justítia córam                    |         | í - pso,*       |
| 9  | Et tu pú-er, prophéta Altíssimi vo                   | - - - - | cá-be-ris:*     |
| 10 | Ad dán-dam sciéntiam salutis plébi                   |         | é - jus,*       |
| 11 | Per ví-sce-ra misericórdiæ Déi                       |         | nó - stri:*     |
| 12 | Il-lu-mi-náre his qui in ténebris et in úmbra mórtis |         | sé - dent:*     |
| 13 | ..... Requiem æ                                      | - - - - | tér - nam*      |
| 14 | ..... Et lux per                                     | - - - - | pé-tu-a,*       |

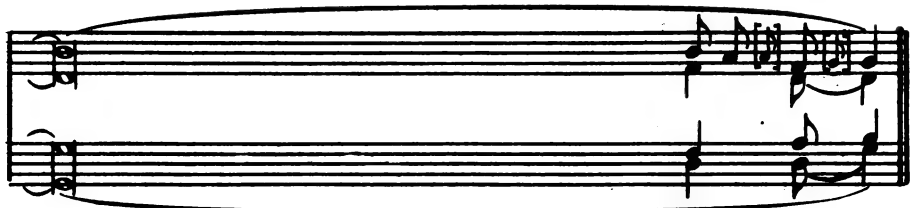
# OFFICIUM DEFUNCTORUM: HOLY WEEK, ETC.

## Canticum Zachariæ

Vatican Antiphonale



fú-e-rit, vi-vet: et o - mnis qui vi-vet et cré-dit in me, non mo-ri-étur in æ-térnum



- |    |  |                     |
|----|--|---------------------|
| 1  | quia visitávit, et fécit redemptiónem    | plé-bis sú - æ.     |
| 2  | in dómo David                            | pú-e-ri sú - i:     |
| 3  | qui a sáeculo sunt, prophe - - -         | tá-rum é - jus:     |
| 4  | et de mánu ómnium                        | qui o - dérunt nos: |
| 5  | et memqrári testaménte                   | sú- i sán - cti.    |
| 6  | da-tú - - - -                            | rum se nó - bis:    |
| 7  | servi - - - -                            | á-mus íl - li.      |
| 8  | ómnibus di - - - -                       | é-bus nó - stris.   |
| 9  | præfibus enim ante fáciem Dómini, paráre | ví-as é - jus.      |
| 10 | in remissionem pecca - - -               | tó-rum e-ó - rum:   |
| 11 | in quíbus visitávit nos, óri - - -       | ens ex ál - to:     |
| 12 | ad dirigéndos pédes nóstros in           | ví-am pá - cis.     |
| 13 | dona                                     | (e - i) Dó-mi-ne.   |
| 14 | lú - - - -                               | ce-at (e - i).      |

Repeat Antiphon "Ego Sum" in its entirety

# Miserere mei Deus

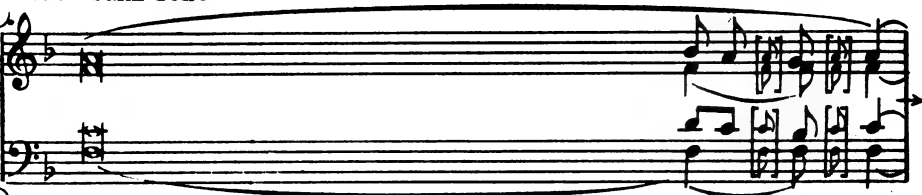
First mode

(First portion only, is sung before the Chanters Psalm) (The entire antiphon is sung at the end of Psalm)



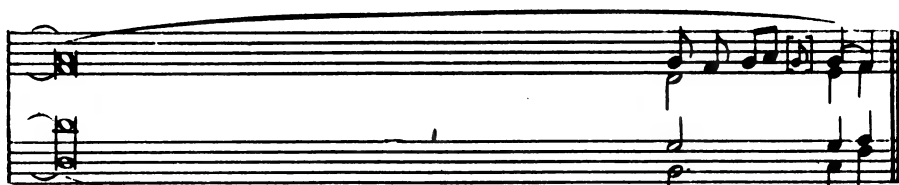
Ex - sul - tá - bunt Dó - mi - no os - sa hu - mi - li - á - ta.

First Psalm Tone



- |    |  |        |                           |
|----|--|--------|---------------------------|
| 1  | Miserére   | mé - i | Dé - us,*                 |
| 2  | Et secundum multitudinem miserati                      | -      | - ó - nem tu - á - rum,*  |
| 3  | Amplius láva me ab iniqui                              | -      | - tá - te mé - a:*        |
| 4  | Quóniam iniquitatem méam                               |        | é - go co - gnó - sco:*   |
| 5  | Tíbi sóli peccavi, et málum                            |        | có - ram te fé - ci:*     |
| 6  | Ecce enim in iniquitáti                                | -      | - bus con - céptus sum:*  |
| 7  | Ecce enim veritatem                                    |        | di - le - xí - sti:*      |
| 8  | Aspérges me hyssópo,                                   |        | et mun - dá - bor:*       |
| 9  | Auditui méo dábis gáudium                              |        | et læ - tí - ti - am:*    |
| 10 | Avérte faciém túam a pec                               | -      | - cá - tis mé - is:*      |
| 11 | Cor mún - dum créa                                     |        | in me Dé - us:*           |
| 12 | Ne projicias me a                                      |        | fá - ci - e tú - a:*      |
| 13 | Rédde míhi lætítiam salu                               | -      | - tá - ris tú - i:*       |
| 14 | Docébo iníquos   |        | ví - as tú - as:*         |
| 15 | Líbera me de sanguínibus, Déus, Déus sa                | -      | - lú - tis mé - æ:*       |
| 16 | Dómine, lábia  |        | mé - a a - pé - ri - es:* |
| 17 | Quóniam si voluís - ses sacrificium, de                | -      | - dí - sem ú - ti - que:* |
| 18 | Sacrificium Déo spíritus con                           | -      | - tri - bu - lá - tus:*   |
| 19 | Benigne fac Dómine in bó - na voluntáte                |        | tú - a Sí - on:*          |
| 20 | Tunc acceptábis sacrificium justitiæ, oblati - ones et |        | ho - la - cáu - sta:*     |
| 21 | Réqui  | -      | - em æ - tér - nam:*)     |
| 22 | Et   |        | lux per - pé - tu - a:*)  |

THE HOLY SOULS  
Officium Defunctorum  
Lent and Holy Week, etc.



- |      |   |   |   |   |                        |
|------|---|---|---|---|------------------------|
| 1    | secúndum mágnam mísericór                         | - | - | - | di-am tú - am.         |
| 2    | déle iniqui                                       | - | - | - | tá-tem mé - am.        |
| 3    | et a peccáto                                      |   |   |   | mé-o mún-da me.        |
| 4    | et peccátum méum contra                           |   |   |   | me est sém - per       |
| 5    | ut justificéris in sermónibus túis, et víncas cum |   |   |   | ju-di - cá - ris.      |
| 6    | et in peccátis concépit me                        |   |   |   | má-ter mé - a.         |
| 7    | incérta et occúlta sapiéntiæ túæ manife           | - |   |   | stá-sti mí - hi.       |
| 8    | lavábis me, et super nívem                        |   |   |   | de-al - bá - bor.      |
| 9    | et exsultábunt óssa hu                            | - | - | - | mi-li - á - ta.        |
| 10   | et ómnes iniquitátes                              |   |   |   | mé-as dé - le.         |
| 11   | et spíritum réctum ínno-va in viscé               | - | - | - | ri-bus mé - is.        |
| 12   | et spíritum sánctum túum ne aú                    | - | - | - | fe-ras a me.           |
| 13   | et spíritu principá                               | - | - | - | li con-fír-ma me.      |
| 14   | et ímpii ad te                                    |   |   |   | con-ver-tén - tur.     |
| 15   | et exsultábit língua méa justí                    | - | - | - | ti-am tú - am.         |
| 16   | et os méum annuntiábit                            |   |   |   | laú-dem tú - am.       |
| 17   | holocáustis non                                   |   |   |   | de-le - ctá-be-ris.    |
| 18   | cor contritum et humiliátum Déus                  |   |   |   | non de-spí-ci-es.      |
| 19   | ut ædificéntur mú                                 | - | - | - | ri Je-rú-sa-lem.       |
| 20   | tunc impónent super altáre                        |   |   |   | tú-um ví-tu-los.       |
| (21) | dona  |   |   |   | e - is Dó-mi-ne.)      |
| 22   | lú  | - | - | - | (e - i) ce-at e - is.) |
|      |   |   |   |   | (e - i).               |

THE HOLY SOULS  
Pro Defunctis  
**Miserere Illi Deus**

First Mode

Arr. by N.A.M.

*Adagio*

*p* \* Mi - se - re - re, mi - se - re - re, Mi - se - re - re

*p*

il - li De - us, Tu Je - su Chri - ste Do - mi - ne

*rall* Vé - ni - am e - i con - cé - de. *Fine*

*Con moto*

1. Qui ré - gnas in per - pé - tu - um,  
2. Tu ve - ra, sán - cta Trín - i - tas,

Tri-nus et u-nus Dó-mi-nus, De-fún-cti hu-jus  
Et u-nus in sub-stán-ti-a, De-fún-cti hu-jus

*rall*  
á-ni-mam De in-fér-no tu lí-be-ra.  
á-ni-mam Cum e-lé-ctis ag-gló-me-ra.

*Repeat "Miserere"*

3. O pia Dei Génitrix,  
María máter vírginum,  
Intercéde piíssima  
Pro hoc defúncto fámulo.  
\* Miserere, etc.

4. Tu Mícheal Archángele,  
Continuátis précibus  
Adesto nunc propítius  
Pro hoc defúncto fámulo.  
\* Miserere, etc.

5. Inter chórus coeléstium,  
Inter catérvas mártýrum,  
Resúrgat hic in gloria  
Ovans ad Chrísti délixteram.  
\* Miserere, etc.



**Laudate Dominum**

Unison, two or four part chorus

*Allegro moderato*Fr. Schubert  
Arr. by N. A. M.

Lau - da - te Do-mi-num, lau - da - te Do-mi-num,

*f*

*p* o - mnes gen - tes: Lau-da-te, la - u - da - te

*p*

e - um o - mnes po - pu - li.

*Organ*  
*p*

**Chorus**

*rall* *p* *a tempo* Quo - ni-am con - fir - ma - ta est

*p*

su - per nos mi - se - ri - cór - di - a e - jus; et

*cresc*  
ve - ri - tas Do - mi - ni ma - net in æ - ter - num.

*p* *Organ* *rit* *mf* *Chorus a tempo* *mf* Glo -

- ri - a Pa - tri, et Fi - li - o, et Spi -

ri - tu - i San - cto, Glo - ri - a

*allarg.*

Pa - tri et, Fi - li - o, et Spi - ri - tu - i San - cto.

*Piu Vivo*

Sic - ut e - rat in prin - ci - pi - o et

nunc, et sem - per, et nunc, et sem -

per, et in sæ - - - - - cu -

*rall'*

la sæ - cu - lo - rum. A - - - - - en.

# Jubilate Deo

Motet for two or fourpart chorus

W. A. Mozart

Edited and arr. by N. A. M.

*Allegro*

*f* Ju - bi - la - te De - o o - mnis ter -

*f*

Org.

ra, ser - vi - te ser - - Do - mi -

ser - vi - te Do - mi - no in lae -

Ser - vi - te Do - mi - no in lae -

vi - te Do - mi - no, Do - mi - no in lae - no, Do - mi - no, ser - vi - te, in lae -

ti - ti - a, in lae -

ti - ti - a, in lae - ti - ti - a.

ti - ti - a,

*Repeat ad lib.*

Lau - da - te no - men e - jus, lau - da - te

Lau - da - te no - men e - jus, lau - da - te

no - men e - jus: quo - ni - am su - a - vis est

am su - a - vis est Do - mi - nus. *Piu Vivo*

Do - mi - nus, est Do - mi - nus. Al - le -

- lu - ia, Al - le - lu - ia.

Al - le - lu - ia.

# O bone Jesu!

Motet

G. P. da Palestrina

*Andante*

*pp* O bo - ne Je - su! *mf* mi - se -  
*pp* Je - su! *mf*

re - re no - bis: qui - a tu cre -  
*pp* *pp* cre -

a - sti nos, tu red - e - mi - sti nos  
*pp* *mf* *cresc*  
a - sti nos, tu red - e - mi - sti nos  
*f* *pp* *mf*

*Largo*

pre - ti - o - sis - si - mo.  
*pp* *mf*  
san - gui - ne tu - o pre - ti - o - sis - si - mo.  
*pp* *mf*  
pre - ti - o - sis - si - mo.

## SUNDAY AT HIGH MASS

## Asperges Me

For Unison, two or four part chorus

Sung each Sunday before High Mass from Trinity Sunday to Palm Sunday inclusive

Celebrant

*Allegro moderato*

Choir

Nicola A. Montani

A - spér - ges me.

Do-mi-ne, hys - só - po, et

mun - dá - bor: la-vá-bis me, et su - per ni - vem de -

al - bá - bor. Ps. 50. Mi - se - re - re me - i, De - us,

se-cún-dum ma - gnam mi - se - ri - có - ri - di - am tu - am. \*

Note\*

*Faster*

Glo - ri - a Pa - tri, et Fi - li - o,

et Spi - ri - tu - i San - cto. Sic - ut e - rat

in prin - ci - pi - o, et nunc, et sem - per, et in

sæ - cu - la sæ - cu - lo - rum. A - men.

(over)

\* Note: On Passion Sunday and Palm Sunday the "Gloria Patri" etc. is omitted and repetition is made from the beginning "Asperges" to Fine.



A - - sper - - ges me.

*Repeat from ♫ to Fine ♪*

## RESPONSES

	<i>After Asperges</i>	<i>Eastertide After Vidi Aquam</i>
Cel. 1. V. Ostende nobis Dómine miseri- córdiam	tu - am.	tu-am, Al-le-lú-ia.
2. V. Dómine exaudi oratióem	me - am.	
3. V. Dóminus vobíscum.		

Choir. 1. Et salutáre tuum da	no - bis.	no-bis, Al-le-lú-ia.
2. Et clamor meus ad te	vé-ni-at.	
3. Et cum Spíritu tuo.		
4. Amen.		

## Vidi Aquam

For Unison, two part or four part chorus

Sung before High Mass on Sundays from Easter to Pentecost inclusive.

*Allegro moderato* Nicola A. Montani  
Choir

*Celebrant*

Vi - di a - quam *mf* E - gre - di - én - tem de *mf*

tem - plo, a lá - te - re dex - tro, al - le - lu - ia,

*Slower*

al - le - lu - ia: *p* et o - mnes, ad quos per - *p*

vé - nit a - qua i - sta, sal - vi fa - cti sunt, et

*Faster*

di-cent, al-le-lu-ia, al-le-lu-ia,

*molto rit.*

*rall*

*Fine Allegro maestoso*

al-le-lu-ia. Ps. 115 Con-fi-

té-mi-ni Dó-mi-no quó-ni-am bo-

nus; quo-ni-am in sæ-cu-lum mi-se-ri-

*marcato*

cór-di-a e - fus. Glo-ri-a Pa-tri, et

*Faster*

Fi-li-o, et Spi-ri-tu-i San-cto. Sic-ut e-rat

in prin-cí-pi-o, et nunc, et sem-per, et in

*rall*

sæ-cu-la sæ-cu-ló-rum. A - - - men.

Repeat from beginning "Vidi Aquam" to Fine

For Responses, see Page 388

## Responses

Note: It is not permissible (according to the decrees of the Congregation of Rites), to accompany the celebrant on the organ at the Orations, Preface, or Pater Noster etc. The laudable custom of not accompanying the Choir for the responses is also being generally adopted.

The key of A flat here given, is suggested as being best suited to all voices.

1 es.

2 At ending of prayers sung  
*recto tono*

Choir

Cel.: V. Dó-mi-nus vo - bis - cum. Cel.  
Choir: R. Et cum Spí-ri-tu tu - o. V. Per omnia sæ-  
cula sæ-cu-ló-rum. R. A-men.

When prayers are sung with the following ending choir responds with the "Amen" as indicated below.

Choir

Cel.: V. Per ómnia sæcula sæcu - - - - - ló-rum.  
Cel.: V. Per Chrístum Dóminum nó-strum. R. A-men

Note: After the Epistle it has been (incorrectly) the custom in certain churches for the choir to sing "Deo Gratias." This response (as well as the "Laus tibi Christi" after the Gospel) is for the Ministers of the mass, or Acolytes only, and has never been included in the Graduale and the official books in the notation of the parts to be sung by the choir. (See "Ecclesiastical Review," Philadelphia, Pa., Nov., 1903, page 539.)

# AT THE GOSPEL

4 Cel.: Dominus etc. as at No. 1. Choir: Et cum (No. 1)

Cel.: V. Sequéntia sánc-ti Evángelii secúndum Mattheúm. R. Gloria ti-bi Do-mi-ne.

The musical score for 'AT THE GOSPEL' features a Cello part and a Choir part. The Cello part begins with a treble clef and a key signature of one flat (B-flat). It contains a single measure of a half note followed by a whole note. The Choir part, marked 'Choir', begins with a treble clef and a key signature of one flat. It contains a single measure of a half note followed by a whole note. The lyrics are: 'Cel.: V. Sequéntia sánc-ti Evángelii secúndum Mattheúm. R. Gloria ti-bi Do-mi-ne.'

## AT THE PREFACE - Solemn Tone. Sundays, Holydays etc.

5

Cel.: V. Per ó-mni-a sæ-cu-la sæ-cu-ló-rum. R. A-men.

Cel.: V. Do-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o.

Cel.: V. Sur-sum cor-da. R. Ha-bé-mus ad Do-mi-num.

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nóstro. R. Di-gnum et justum est.

The musical score for 'AT THE PREFACE' consists of four systems, each with a Cello part and a Choir part. The Cello part is in treble clef with a key signature of one flat. The Choir part is in treble clef with a key signature of one flat. The lyrics are: 'Cel.: V. Per ó-mni-a sæ-cu-la sæ-cu-ló-rum. R. A-men.', 'Cel.: V. Do-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o.', 'Cel.: V. Sur-sum cor-da. R. Ha-bé-mus ad Do-mi-num.', and 'Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nóstro. R. Di-gnum et justum est.'

## 6 AT THE PATER NOSTER

"Per omnia" etc. as at No. 5. At the conclusion of the "Pater noster:"

Choir:  
Cel.: V. Et ne nos in-dú-cas in ten-ta-ti-ó-nem. R. Sed lí-be-ra nos a má-lo.

The musical score for 'Pater Noster' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment with block chords and moving lines. The lyrics are written below the staves, with 'Cel.' indicating the Cello part and 'R.' indicating the Responsory.

## 7 Before the "Agnus Dei:" "Per omnia" etc. as at No. 5

Choir:  
Cel.: V. Pax † Dó-mi-ni sit † semper vo-bis † cum. R. Et cum spí-ri-tu tu-o.

The musical score for 'Agnus Dei' consists of two staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with notes and rests. The bottom staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment. The lyrics are written below the staves, with 'Cel.' indicating the Cello part and 'R.' indicating the Responsory.

## For Requiems etc. (Tonus ferialis) AT THE PREFACE

### 8 "Per omnia" etc. (No. 5)

Choir:  
Cel.: V. Dó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tu-o.

Choir:  
Cel.: V. Sur-sum cor-da. R. Ha-bé-mus ad Dó-mi-num.

The musical score for the Preface consists of two systems, each with two staves. The top staff of each system is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The first system includes the lyrics 'Dó-mi-nus vo-bis-cum' and 'Et cum spí-ri-tu tu-o'. The second system includes the lyrics 'Sur-sum cor-da' and 'Ha-bé-mus ad Dó-mi-num'. The lyrics are written below the staves, with 'Cel.' indicating the Cello part and 'R.' indicating the Responsory.

Choir

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dignum et justum est.

9 At the end of Requiem Mass

Choir

Cel.: V. Re - qui - é - scant in pa - ce. R. A - men.

10 At the Absolution: after the "Libera"

1st Cho. Chanters      2d Chorus

Ky-ri-e e - lé - i - son. Christe e - lé - i - son.

1st & 2d Chorus (Tutti)

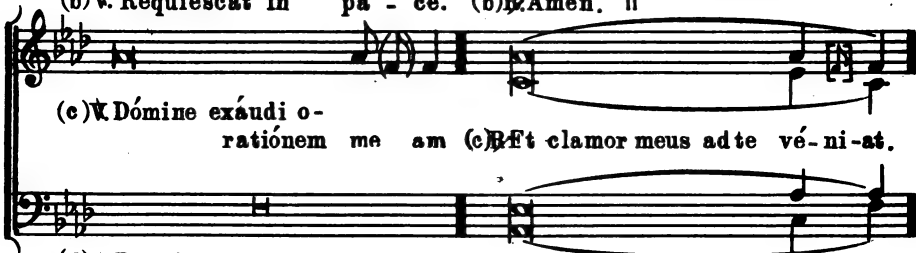
Cel.: V. Et ne nos inducas in  
tentati-ó-nem.

Ky-ri-e e - lé-i-son. Cel. Pater Noster (secreto) Choir: R. Sed libera nos a ma-lo.



# REQUIEM MASS (continued)

Cel. (a) V. A porta in-fe-ri. (a) B. Erue Domine animam e - jus.  
 (b) V. Requiéscat in pa - ce. (b) B. Amen. ||



(c) V. Dómine exáudi o -  
 ratió nem me am (c) B. Et clamor meus ad te vé - ni - at.

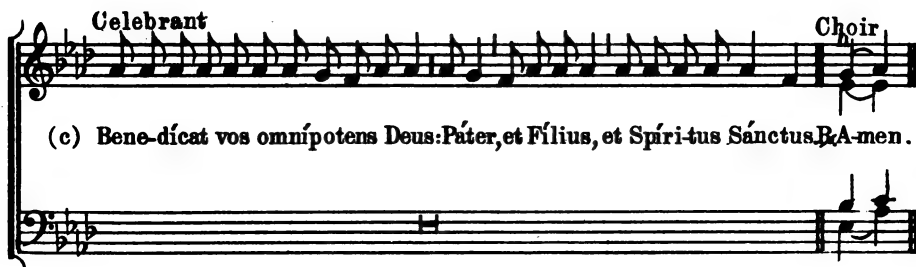
(d) V. Requiem æternam  
 dona ei (eis) Do - mi - ne. (d) B. Et lux perpétua lucéat e - i.  
 (e) V. Requiéscat (No. 9) (e) B. Amen (No. 9) (e - is).

## PONTIFICAL CEREMONIES, etc.

### 11 At the Pontifical Blessing



Cel. (a) V. Sit nomen Dómini bene - dí - ctum. B. (a) Ex hoc nunc et  
 usque in sæ - cu - lum.  
 (b) V. Adjutórium nostrum in  
 nómine Dó - mi - ni. B. (b) Qui fécit cælum et tér - ram.



(c) Bene - dícat vos omnípotens Deus: Páter, et Fílius, et Spí - ri - tus Sánctus. B. A - men.

# BENEDICTION

## 12 Benediction of the Blessed Sacrament

Chanters:  $\text{Panem de coelo praestitisti}$  e - is. e-is. Al-le-lu-ia.

Choir.  $\text{B. Omne delectamentum in se ha - ben - tem. bentem, Al-le-lu-ia.}$

## 13 Responses at the end of Mass: Toni "Ite Missa Est"

### a) From Holy Saturday to Low Sunday (exclusive)

Eighth Mode

De-o gra-ti-as, al-le-lu - ia, al-le - lu - ia.

### b) From Low Sunday to the Saturday after Pentecost (inclusive)

Seventh Mode

De - - o gra - ti-as.

# c) For Solemn Feasts

Fifth Mode

De - o grá - ti-as.

*rall*

*Ped.*

# d) For Doubles (No.1)

First Mode

De - o grá-ti - as.

*rall*

X.s.

# e) (De Angelis) Doubles

Fifth mode

De - o grá- ti-as.

*rall*

*Ped.*

XV.s.

f) Feasts of the Blessed Virgin Mary

First Mode

XII. s.

De - - - o grá - ti - as.

g) For the Sundays of the Year (Orbis Factor)

First Mode

X. s.

De - o grá - - - ti - as.

*Ped.*

h) Sundays in Advent and Lent

First Mode

X. s.

De - o grá - - - ti - as.

VESPER HYMN  
Lucis Creator Optime

Nicolaus Decius  
(1480-1529)

*Moderato*

*p*

1. Lú - cis Cre - á - tor ó - pti - me, Lú - cem di - é - rum  
2. Qui ma - ne jún - ctum vé - spe - ri Dí - em vo - cá - ri

*f*

pró - fe - rens, Prim - or - di - is lu - cis no - vae Mún -  
praé - ci - pis; Il - lá - bi - tur té - trum cha - os, Aú -

*After last verse*

di pá - rans o - rí - gi - nem: A - men.  
di pre - ces cum flé - ti - bus.

3. Ne mens gravata crimine,  
Vitæ sit exsul múnere,  
Dum nil perénne cógitat,  
Seséque culpis ílligat.

4. Coeléste pulset óstium:  
Vitále tollat præmium:  
Vitémus omne nóxium,  
Purgémus omne péssimum.

5. Præsta, Pater piíssima,  
Patrique compar Unice,  
Cum Spíritu Paráclito,  
Regnans per omne sæculum. Amen.

## Te Lucis Ante Terminum

## Ad Completorium

Severus Gastorius (d. 1678)

*Moderately fast*

1. Te, lu - cis an - te ter - mi - num, Re - rum Cre -  
 2. Pro - cul re - cé - dant só - mni - a, Et nó - cti -

a - tor, po - sci - mus, Ut pro tu - a cle - men - ti -  
 um phan - tás - ma - ta; Ho - stém - que no - strum có - m - pri -

*After last verse*

a, Sis præ - sul et cu - sto - di - a. A - men.  
 me, Ne pol - lu - án - tur có - r - po - ra.

3. Præsta, Pater piissime,  
 Patrique compar Unice,  
 Cum Spiritu Paraclito,  
 Regnans per omne sæculum.  
 Amen.

(Tempore Paschali, in Dominicis et in Festis).  
 3. Deo Patri sit gloria,  
 Et Filio, quia mortuis  
 Surrexit, ac Paraclito,  
 In sempiterna sæcula. Amen.

(In festis Corporis Christi et B. Mariæ Virginis)

3. Jesu, tibi sit gloria,  
 Qui natus es de Virgine,  
 Cum Patre et almo Spiritu,  
 In sempiterna sæcula. Amen.

COMPLINE  
**Nunc Dimittis**  
 Officium Parvum B. M. V.  
 CANTICUM SIMEONIS

Vatican Antiphonale  
 for Antiphon "Sub Tuum"  
 see No. 213 b

Seventh Tone



1. Nunc di - mittis sér-  
                                 vum tú - um Dó-mi-ne,\* secúndum  
   vérbum tú-um in pa - ce.
2. Qui - a vidérunt ó-cu-li me - i,\* salu - - tá-re tú - um.
3. \_\_\_\_\_ Quod pa - rá - sti\* ante fáci-  
   em ómnium po-pu - ló - rum.
4. Lú-men ad revelati-ó - nem gén-ti-um,\* et glóriam  
   plébis tu-æ Is-ra-el.
5. Glo-ri - a                   Pá-tri et Fí-li-o,\* et Spi - rí-tu-i San-cto.
6. Sic-ut erat in prin-  
                                 cípío, et nunc, et sém-per,\* et in sœ-  
   cula sæcu-ló-rum A-men.

COMPLINE  
In Manus Tuas Domine

263

Per annum

Responsorium breve

Sixth Mode

Vatican Antiphonale

In má-nus tu-as Dó-mi-ne,\* Com-mén-do spí-ri-tum mé-um.

*Repeat "In manus"*

V. Re-de-mí-sti nos DÓ-mi-ne, Dé-us ve-ri-tá-tis.

*Repeat from ♢ "Commendo" to "meum" then to "Gloria"*

V. Gló-ri-a Pá-tri, et Fí-li-o, et Spi-rí-tu-i Sán-eto.

*Repeat "In manus" to "meum"*

V. Custódi nos Dómine ut pupíllam ócu - - li.

Choir:  
B. Sub umbra alárum tuárum protége nos.



## Te Deum Laudamus

Juxta morem Romanum

Vatican Graduale

Harmonized by N. A. M.

Celebrant

Chorus

1. Te Dé-um lau-dá - mus:\*

Te Dó-mi-num con-fi-té-mur.

Chorus (in alternate sections)

2. Te æ - té-num Pá - trem ó-mnis tér - ra ve-ne-rá-tur.

3. Tíbi ómnes An-ge-li, tí-bi cóeli et univér-sæ po-tes-tá-tes:

4. Tibi Chéru-bim et Se-raphim in-ces-sá - bili vó-ce pro-clá-mant:

5. Sán - ctus: 7. Sán-ctus Dó-mi-nus Dé-us Sá-ba-oth.

6. Sán - ctus:

8. Pléni sunt cóeli et tér - ra ma-jes - tá-tis gló-ri-æ tú - æ.

9. Te glo - ri - ó - sus A-po-sto-ló-rum chó - rus:

10. Te Pro-phe-tá - rum lau - dá - bi-lis nú-me-rus:

11. Te Mártýrum can-di-dá - tus láu-dat ex-ér-ci-tus.

12. Te per ór - bem ter-rá - rum sán-cta con-fi-té-tur Ec-clé-si - a:

13. Pá - - trem im - mén - sœ ma - je - stá - tis:

14. Ve-ne-rán-dum tú-um vé - rum, et ú - ni-cum Fí - li-um:

15. Sán - - ctum quo-que Pa-rá - cli - tum Spí-ri-tum.

16. Tu Rex gló-ri-æ, Chrí-ste. Tu Pá-tris sem-pi-tér-nus es Fí - li-us.



17. Tu ad libe-  
randum suscepturus hóminem, non horru-ísti Vír-gi-nis ú-te-rum.  
18. Tu devi-  
cto mór-tis a-cú-le-o a-pe-ru-ísti credéntibus régna coe-ló - rum.  
19. Tu ad dèx-  
teram Dé-i sé - des in glo-ri-a Pa - tris.



20. Jú - - - dex cré - de - ris és - se ven - tú - rus.

*All kneel here*



21. Te er - go quæe-su - mus, tú - is fá - mu - lis súb - ve - ni,



- quos pre - ti - ó - so sán - gui - ne red - e - mí - sti.

22. Ae-tér-na fac cum san-ctis tú-is in gló-ri-a

nu-me-rá-ri. 23. Sál-vum fac pó-pu-lum tú-um Dó-mi-ne,

et, bé-ne-dic hæ-re-di-tá-ti tú-æ. 24. Et ré-ge é-os,

et ex-tól-le íl-os us-que in æ-tér-num.

25. Per sín - gu - los dí - es, be - ne - dí - ci - mus te.

26. Et laudá - mus nó -  
men tú - um in sáe - cu - lum, et in sáe - cu - lum sáe - cu - li.

27. Di - gná - re Dó - mi - ne dí - e í - sto si - ne peccáto nos cus - to - dí - re.

28. Mi - se - ré - re nóstri Dómine, mi - se - ré - re nó - stri.

29. Fí - at mi - se - ré - re nóstri  
córdia tua Dó - mi - ne super nos, quem ád - modum spe - rá - vi - mus in te.

30. In te Dó - mi - ne spe - rá - vi: non con - fún - dar in æ - té - r - num.

### RESPONSES

Cel. V. Benedicámus Pátrém et Fílium cum Sánto Spíritu.

Choir. B. Laudémus et super - exaltémus eum in sáecula.

Cel. V. Benedictus es Dómine, in firmaménto cœli.

Choir. B. Et laudábilis, et gloriosus, et superexaltátus in sáecula.

Cel. V. Dómine exáudi oratióem méam.

Choir. B. Et clamor meus ad te véniat.

Cel. V. Dominus vobíscum. Choir. B. Et cum Spíritu tuo.

IN FESTIS B. MARIE VIRGINIS  
Mass of the Blessed Virgin Mary

265

*Missæ Marianæ* Cum júbilo  
Nº IX

First Mode (transposed)

**Kyrie**

XII Century

From the Vatican Graduale

Harmonized by Nicola A. Montani

*With devotion but also with animation*

Chanters

Tutti

mf Ky - ri - e (e) - e - lé - i - son.

Sw. mf

Man.

II Choir divided into sections I and II singing alternately (S. A. or T. B.)

Ch. Ky - ri - e e - lé - i - son.

I and II (Tutti)

Gt. Ky - ri - e e - lé - i - son.

Ped.

I *f* Chri-ste e-lé-i-son. II *mf* Chri-ste e-lé-i-son.

*f* Man. *mf* Ped.

I-II Chri-ste e-lé-i-son. I *leggiere* *p* Ky-ri-e e-lé-i-son.

*p* Man.

II Chantor (Solo) *f* Ky-ri-e e-lé-i-son. Ky-ri-e

*p* Ped.

(2 Chanters or semi chorus) *leggiere* *p* (e) *mf* Tutti *poco rall* e-lé-i-son.

Man. Ped.

# Gloria

266

Seventh Mode (transposed)

Optional  
key

XI Century Melody

Celebrant

Glo - ri - a in ex - cel - sis De - o.

Choir

I

*pp* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Sw.

Man.

Ped.

II

*f* Gt. Lau - da - mus te. *I mf* Be - ne - di - ci - mus te.



II *Tutti*

Ad-o - rá - mus te. Glo-ri-fi-cá - mus te.

Sw. Gt. *f*

I

*p* Grá-ti-as á-gi-mus ti-bi pró-pter má-gnam gló-ri - am tu - am.

Sw. Man.

II *rall*

Dó-mi-ne De-us, Rex Coe - lé-stis, De-us Pa-ter o-mní-po - tens.

Ch. Ped.

I *rall*

*f* Dó-mi-ne Fi-li u - ni - gé - ni - te Jé - su Chri - ste.

Gt. *f* Man. Ped.

II *a tempo*

Dó - mi-ne De-us, A - gnus De - i, Fí-li-us Pá-tris.

Ch.

Man.

Ped.

Qui tol - lis pec-cá-ta mún-di: Mi-se-ré - re nó - bis.

Sw.

Gt.

Qui tol-lis pec-cá-ta mún-di; sú-s-ci-pe de-pre-ca-ti-ó - nem nó-stram.

Sw.

Gt.

Qui sé-des ad d'ex-te-ram Pá-tris, mi-se - ré - re no - bis.

Sw.

Gt.

II I

*mf* *Gt.* *mf*

Quó-mi-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus.

II *rall*

Tu so-lus Al-tís-si-mus. Je-su Chrí-ste.

*p*

*poco piu vivo*  
Tutti

*mf* Cum San-cto Spí-ri-tu, in gló-ri-a

*mf* Ped.

*rall*

De-i Pa-tris. A-men.

*f* Ped.

# Credo (No. 4)

267

First Mode

XV Century

Celebrant Choir *Con moto*

*mf*

Cre-do in u-num De-um. Pa-trem o-mni-po-tén-tem, fa-ctórem coe-li et

*mf*

Man.

ter - rae, vi-si-bí-li-um ó-mni-um, et in-vi-si-bí-li-um.

II

Et in u-num Dó-mi-num Je-sum Chri-stum, Fí-li-um De-i u-ni-gé-ni-tum.

*Ped.*

I

Et ex Pa-tre na-tum an-te ó-mni-a sae-cu-la.

II

De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum de De-o ve-ro.

I

Gé-ni-tum, non fá-ctum, con-substan-ti-á-lem Pa-tri: per quem ó-mni-a fá-cta sunt.

II

Qui pró-pter nos hó-mi-nes, et pró-pter nó-stram sa-lú-tem de-scén-dit de coe-lis.

Man. Ped.

*Poco lento*  
Chanters (Soli)

*poco rall*

Et in-car-ná-tus est de Spí-ritu San-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fá-ctus est.

*Swell* Ped.

*a tempo*

II

Cru-ci-fi - xus e - ti - am pro no - bis: sub Pón-ti - o Pi - lá - to

Gt.

Man.

*pp*

*rall*

*Tutti a. t.*

pas - sus est se - pul - tus est. Gt. Et re - sur - ré - xit tér - ti - a di - e

Sw. *pp*

*f*

*Ped.*

*If*

se - cū - dum Scriptū - ras. Et a - scē - dit in cō - lum: sedet ad dē - xte - ram Pa - tris.

Gt.

*f*

II

Et í - te - rum ven - tú - rus est cum gló - ri - a,

Sw.

ju-di-cá-re ví-vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis.

I  
Et in Spí-ri-tum Sán-ctum, Dó-mi-num, et vi-vi-fi-cán-tem:

(h) II  
qui ex Pa-tre Fi-li-o-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o

si-mul a-do-rá-tur, et con glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

I

Et u-nam, sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

II

Con-fi-te-or u-num bap-tis-ma in re-mis-si-ó-nem pec-ca-tó-rum.

I

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Tutti

*allarg.*

Et ví-tam ven-tú-ri sæ-cu-li. A - - - men.



Fifth Mode

XIV Century

**I** **II** **Tutti** **I**

*p* *Sw.* *Gt.* *Sw.*

Sán - ctus, Sán-ctus, Sán - ctus Dó-mi-nus De-us Sá - ba-oth.

*Man.* *Ped.* *Man.* *Ped.*

**II** **Tutti** *rall*

*Gt.* *Ch.* *Ped.*

Plé-ni sunt coeli et ter - ra gló-ri-a tu - a. Ho-sán-na in ex-cél-sis.

**I (or Soli)**

*pp* *Sw.* *(Man.)* *Ped.*

Be - ne - dí-ctus qui vé-nit in nó - mi-ne Dó - mi-ni.

**Tutti** *rall*

*Gt.*

Ho - - - sán - na in ex - cél - - - sis.

## Fifth Mode

Chanters or Soli

(X) XIII Century

I

*p* A-gnus De - - i,\* qui tol - - lis pec-ca-ta mun - di:

Ch. *p*

Man.

*rall* II

Gt. mi - se - ré - re no - bis. A-gnus De - i qui tol - lis pec-

Ch.

Ped. Man.

*rall* Tutti

ca-ta mun-di: mi - se - ré - re no - bis. Gt. A-gnus De - i

*mf*

Ped. Man.

*rall pp*

qui tol - lis pec-ca-ta mun - di: do - na no-bis pa - cem.

Sw. *pp*

Ped.

For "Deo Gratias" see "Responses" No. 259

**The Requiem Mass**

Missa Pro Defunctis

**Introit**

From the  
Vatican Graduale  
Transcribed and Harmonized  
by N. A. Montani

Sixth Mode

Chanters

Chorus

Man. Ped.

Man.

**Faster**  
**Chanters**

Ps. Te dé-cet hýmnus De-us in Si-on, et ti-bi red-dé-tur vó-tum in Je-rú-sa-lem!\*

Man.

**All** *rall*

ex - áu-di o - ra-ti - ó-nem mé-am, ad te ó-mnis cá-ro vé-ni-et.

Ped.

*Repeat from beginning to Psalm (Te-décet) then to "Kyrie"*

## Kyrie

**Sixth Mode**

(\*) Chanters I (all) II

Ký - ri-e\* e - lé-i-son. Ký - ri-e

Sw. Man. Ch. Ped.

**Tutti**

e - lé-i-son. Ký - ri-e e - lé-i-son.

Man. Ped.

③ Numerals I - II indicate divided sections of the Choir.

I Chri - ste e - lé-i - son. II *pp* Chri - ste —

*Sw. l.h.*

*Sw. pp Tutti*

e - lé-i-son. Chri - ste e - lé-i-son.

Ch.

Man.

I Ch. II *Sw. rall*

Ký - ri-e — e - lé-i - son. Ký - ri-e —

Ped.

*Chanters Tutti rall*

e - lé-i-son Ký-ri-e — \* e - lé-i-son.

Man. Ped.

## Graduale

## Second Mode

## Tutti

Chanters

Re - qui - em\* æ - tér - - - - nam

Man.

do - na é - is Dó - mi - ne:

*rall.*

*Ped.*

et lux per-pé - - -

tu - a lu -

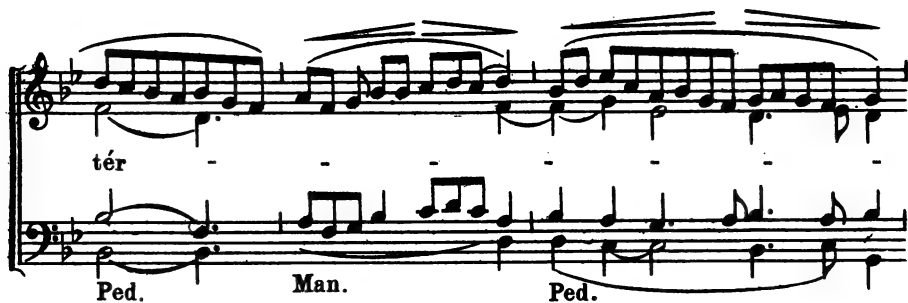
Man. Ped. Man.



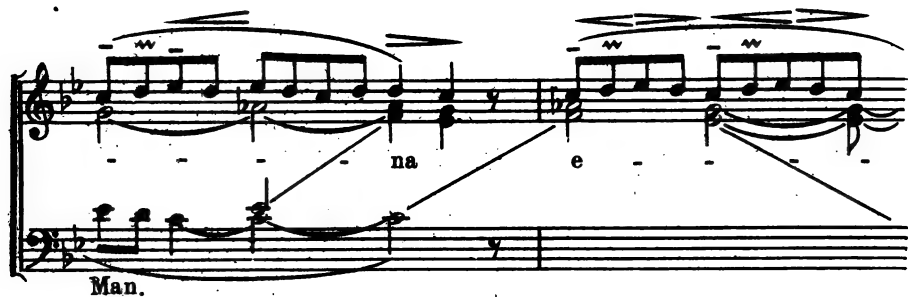
ce - at é - is (ee)



*rall* Chanters  
(s) ♪ In me - mó - ri - a æ -  
Man.



tér  
Ped. Man. Ped.



na e  
Man.



rit ju stus:

Ped.


This system shows the first two staves of a musical score. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The lyrics 'rit ju' are under the first staff, and 'stus:' is at the end. A 'Ped.' (pedal) marking is at the bottom right.



ab au-di-ti-ó-ne má - - - la

Man.

This system continues the musical score. The upper staff has more complex rhythmic patterns, including triplets and sixteenth notes. The lower staff continues the accompaniment. The lyrics 'ab au-di-ti-ó-ne má - - - la' are spread across the staff. A 'Man.' (manera) marking is at the bottom right.



\* non ti - mé

Ped.

This system shows the third system of the score. The upper staff features a melodic line with a star symbol (\*) above it. The lower staff has a 'Ped.' (pedal) marking. The lyrics '\* non ti - mé' are present.



rit bit.

This system shows the final system of the score. The upper staff has a 'rit' (ritardando) marking above it. The lower staff continues the accompaniment. The lyrics 'bit.' are at the beginning.

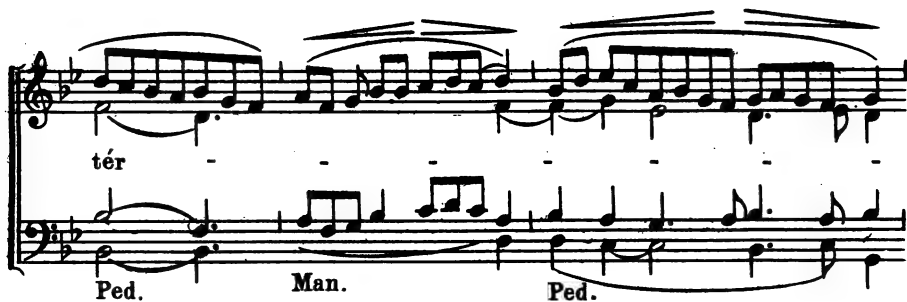




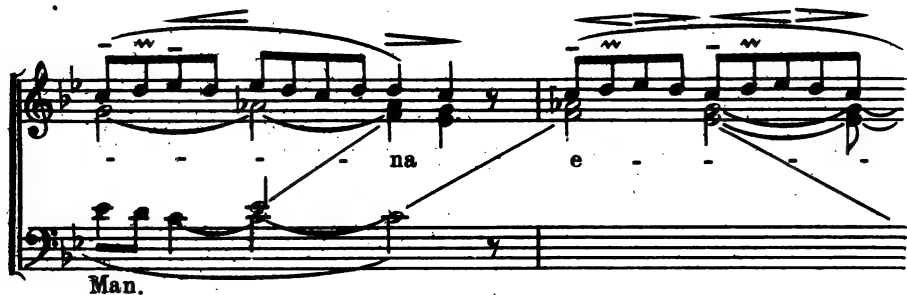
ce - at é - is (ee)



*rall* Chanters  
(s) ♪ In me - mó - ri - a æ -  
Man.



tér  
Ped. Man. Ped.



na e  
Man.



rit ju - - - - - stus:

Ped.


This system shows the first two staves of a musical piece. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a 'rit' (ritardando) and a fermata. The bass staff provides a harmonic accompaniment with chords and moving lines. A 'Ped.' (pedal) marking is present at the end of the system.



ab au-di-ti-ó-ne má - - - - - la

Man.

This system continues the musical piece. The treble staff features a melodic line with a fermata over the word 'má'. The bass staff has a more active accompaniment. A 'Man.' (manera) marking is at the end.



\* non ti - mé -

Ped.

This system shows the third system. The treble staff has a melodic line with a fermata and a '\*' marking. The bass staff has a steady accompaniment. A 'Ped.' (pedal) marking is at the end.



bit.

rit

This system shows the fourth system. The treble staff has a melodic line with a 'rit' (ritardando) marking and a fermata. The bass staff has a steady accompaniment. A 'bit.' (bita) marking is at the beginning.

# Tractus

Eighth Mode  
Chanters

Tutti

Ab-sól - - ve\* Dó - mi-ne,

á - ni-mas ó-mni-um fi - dé - li - um de-fun - ctó -

rum ah ó - mni vín - cu-lo

de - li - - ctó - rum.

Ped.

V. Et grá - ti - a tu - a il - lis suc-cu - rén - -



te me-re-án - tur e - vá - de-re



ju - dí - ci - um ul - ti - ó - nis.

*rall*



*a tempo*

¶ Et lú - cis æ - tér - næ. be - a - ti - tú



di - ne\* pér - fru-i (ee)



*rall*

# Tractus

Eighth Mode  
Chanters

Tutti

Ab-sól - - ve\* Dó - mi-ne,

á - ni-mas ó-mni-um fi - dé - li - um de-fun - ctó -

rum aó - mni vín - cu-lo

de - li - - ctó - rum.

Ped.

V. Et grá - ti - a tu - a il - lis suc-cu - rén - -



te me-re-án - tur e - vá - de-re



ju - dí - ci - um ul - ti - ó - nis. *rall*



*a tempo* Et lú - cis æ - tér - næ. be - a - ti - tú



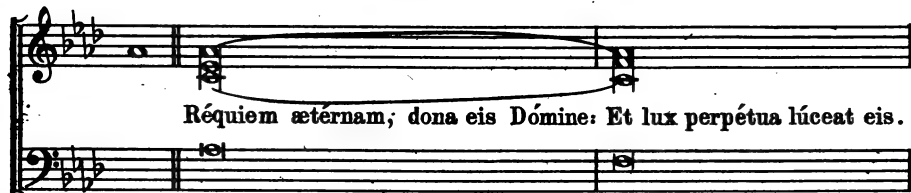
di - ne\* pér - fru-i (ee)



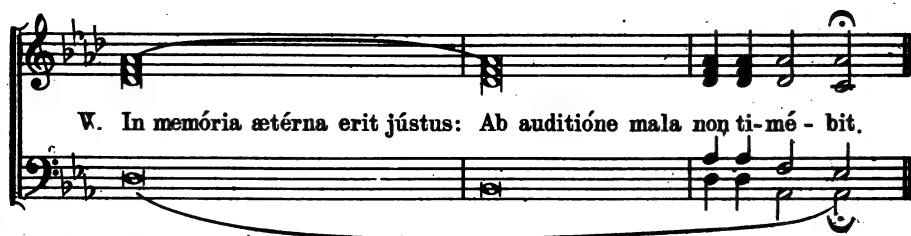
*rall*

### Optional Setting of the Graduale and Tractus

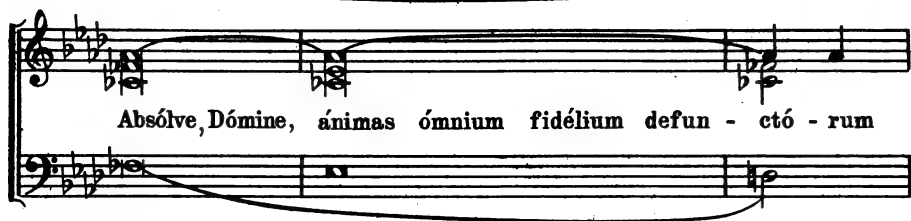
The following Chords can be used to accompany the recitation of the Graduale and Tractus, should a shorter version be preferred.



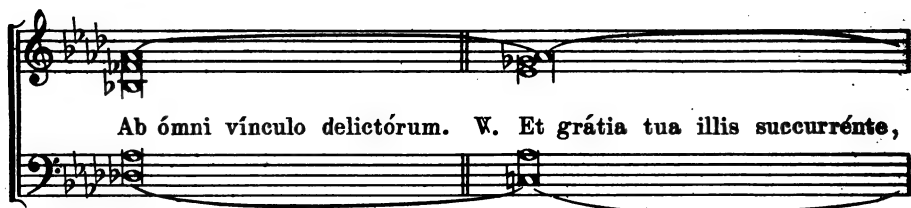
Réquiem aeternam; dona eis Domine: Et lux perpetua luceat eis.



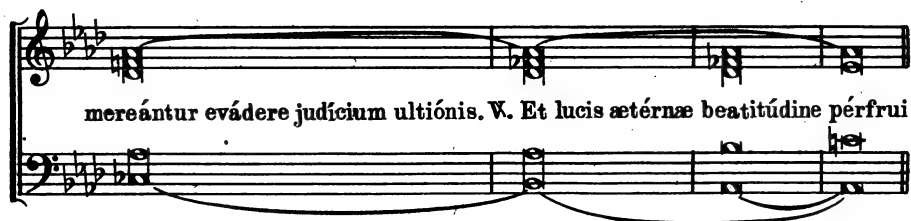
V. In memoria aeterna erit iustus: Ab auditione mala non timebit.



Absolve, Domine, animas omnium fidelium defunctorum



Ab omni vinculo delictorum. V. Et gratia tua illis succurrente,



mereantur evadere iudicium ultionis. V. Et lucis aeternae beatitudine perfrui

# Sequence

## Dies Iræ

### First Mode



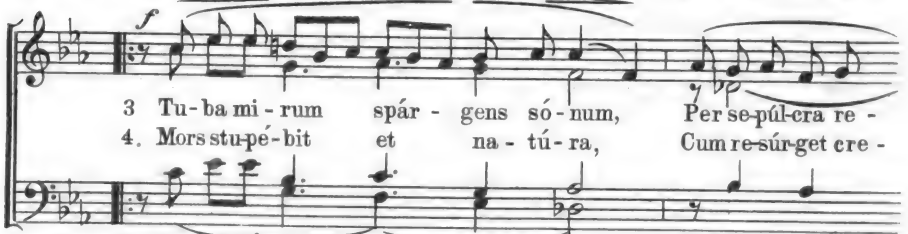
1. Di - es i - ræ, di - es il - la, Sol - vet sæ -  
 2. Quan-tus tre-mor est fu - tú - rus, Quan - do ju -

7. Quid sum mi-ser tunc di - ctú - rus? Quem pa - tró -  
 8. Rex tre-mén-dæ ma - je - stá - tis, Qui sal - ván -



1. clum in fa-vil - la: Tes-te Dá-vid cum Si - býl - la.  
 2. dex est ven-tú - rus, Cun-cta stri-cte dis-cus-sú - rus!

7. nem ro - ga - tú - rus? Cum vix ju - stus sit se - cú - rus.  
 8. dos sal - vas gra-tis, Sal - va me, fons pi - e - tá - tis.



3 Tu - ba mi - rum spár - gens só - num, Per se-púl - cra re -  
 4. Mors stu-pé-bit et na - tú - ra, Cum re-súr-get cre -

9. Re-cor-dá - re Je - su pi - e, Quod sum causa tu -  
 10. Quærens me, se - dí - sti las-sus Red - e - mí - sti cru -



3. gi - ó - num, Có - get ó - mnes an - te thro-num.  
 4. a - tú - ra, Ju - di - cán - ti re-spon-sú - ra.

9. æ vi - æ: Ne me per - das il - la di - e.  
 10. cem pas-sus: Tan-tus la - bor non sit cas - sus.



5. Li-ber scri- ptus pro - fe - ré - tur, In quo to - tum  
 6. Ju- dex er - go cum se - dé - bit, Quid- quid la- tet

11. Ju- ste ju- dex ul - ti - ó - nis, Do - num fac re -  
 12. In - ge - mí - seo, tam- quam re - us: Cul - pa ru- bet

D.C. to 7, 8.

5. con- ti - né - tur, — Un- de mun- dus ju- di - cé - tur.  
 6. ap- pa - ré - bit: Nil in - ul - tum re- ma - né - bit.

11. mis- si - ó - nis — An- te di- em ra- ti - ó - nis.  
 12. vul- tus me- us: — Sup- pli- cán- ti par- ce De- us.

13. Qui Ma - rí - am ab - sol - ví - sti, Et la - tró -

Gt. Man.  
 14. Pre- ces me - æ non sunt dignæ: Sed tu bo -

13. nem ex - au - dí - sti, Mi - hi quo- que spem de- dí - sti.  
 14. nus fac be- ní - gne, Ne per - én - ni cre- mer i - gne

15. In - ter o - ves lo - - cum prae - sta,

16. Con - fu - tá - tis ma - - le - dí - ctis,

15. Et ab hoe-dis me se-qué-stra, Stá-tu - ens in par-te dex-tra.

16. Flam-mis a-cri-bus ad-dí-ctis: Vo-ca me cum be-ne-dí-ctis.

17. O - ro sup-plex et ac-clí - nis, Cor con-trí-tum

Man.

quasi ci - nis: Ge-re cu-ram me-i fi - nis.

*rall*

18 and 19 in other versions constitute a single stanza

*a tempo*

18. La - cri - mó - sa di - es il - la, Qua re - sur -

The musical score for measures 18 and 19 is written for a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 18 contains the lyrics 'La - cri - mó - sa di - es' and measure 19 contains 'il - la, Qua re - sur -'. The melody is in the treble clef, and the accompaniment is in the bass clef. There are slurs over the phrases 'La - cri - mó - sa di - es' and 'il - la, Qua re - sur -'.

*rall*

get ex — fa-víl - la. 19. Ju - di - cán - dus / hó - mó re - us:

Man. Ped.

The musical score for measures 18 and 19 is written for a grand staff. The key signature has two flats. Measure 18 contains the lyrics 'get ex — fa-víl - la.' and measure 19 contains '19. Ju - di - cán - dus / hó - mó re - us:'. The melody is in the treble clef, and the accompaniment is in the bass clef. There are slurs over the phrases 'get ex — fa-víl - la.' and 'Ju - di - cán - dus / hó - mó re - us:'. The tempo marking 'rall' is above the staff. The performance instructions 'Man.' and 'Ped.' are below the staff.

Hu - ic er - go pár - - ce Dé - us. 20. Pi - e Je - su Dó - mi - ne

Ch. or Gt.

The musical score for measures 18 and 19 is written for a grand staff. The key signature has two flats. Measure 18 contains the lyrics 'Hu - ic er - go pár - - ce Dé - us.' and measure 19 contains '20. Pi - e Je - su Dó - mi - ne'. The melody is in the treble clef, and the accompaniment is in the bass clef. There are slurs over the phrases 'Hu - ic er - go pár - - ce Dé - us.' and 'Pi - e Je - su Dó - mi - ne'. A star symbol (★) is above the staff. The performance instruction 'Ch. or Gt.' is below the staff.

Dó - na e - is ré - qui - em. A - - men.

Man.

The musical score for measures 18 and 19 is written for a grand staff. The key signature has two flats. Measure 18 contains the lyrics 'Dó - na e - is ré - qui - em.' and measure 19 contains 'A - - men.'. The melody is in the treble clef, and the accompaniment is in the bass clef. There are slurs over the phrases 'Dó - na e - is ré - qui - em.' and 'A - - men.'. The tempo marking 'rall' is above the staff. The performance instruction 'Man.' is below the staff.

★ (Note) The melody in left hand is to be brought out prominently (on Gt. or Ch.) the right hand accompaniment is to be played on the Swell; very softly.

# OFFERTORY

## Domine Jesu Christe

Second Mode Chanters Tutti

*p* Dó-mi - ne Je-su Chri-ste\*, Rex gló -

Sw. Man,

- - - ri - æ, lí-be-ra á - ni-mas ó - mni-um fi -

Ped. Ped. Man.

*allarg. a tempo*

dé - li - um de - fun - ctó - rum, de poe-nis in-fér - ni

Ped. Man. Ped.

*allarg. a tempo*

et de pro-fún-do la - cu: lí-be-ra e - as de o-re le - ó -

nis, ne ab-sór-be-at e-as tár - ta - rus,

ne ca-dant in ob - scú - - rum: sed sí - gni-fer

Man.

san - ctus Mí - cha - el re-præ-sén - tet e - - as

Ped Man Ped

in lu - cem sar - ctam\* Quam o-lim Á-bra - hæ pro-

Ped

mi - sí - sti, et sé - - -

*rall* *Fine*

- - mi - ni e - - jus. V. Hó-sti - as

*leggiere* *Man.*

*rall*

et pré-ces ti-bi Dó-mi - ne lau - dis of - fé-ri - mus:

*Ped.*

*rall*

tu sú - ci - pe pro a - ni - má - bus il - lis,

*Ped.*

qua - rum hó-di - e me-mó - ri - am fá - ci - mus:

*rall*

fac e - as, Dó-mi - ne, de mor - te tran - sí - re ad vi - tam.

(Man.) *Ped.*

Repeat from "Quam olim" to "ejus."

# Sanctus and Benedictus

Chanters

Tutti

Sán-ctus\*

Sw.

Sán-ctus,

Ch.

Sw.

Sán-ctus Dó-mi - nus De-us Sá-ba-oth.

Ped.

Man.

Tutti

Ple-ni sunt coe-li et ter-ra gló-ri-a tu a Ho-sán-na in ex-cél-sis.

Gt.

Ped.

Sw. *pp*

I

Be - ne - dí - ctus qui ve - nit in nó - mi - ne

Gt.

*f*

*rall*

Dó - mi - ni

Ho - sán - na

in ex - cél - sis.

Gt.

Ped.

# Agnus Dei

A - gnus De - i,\* qui tol - lis pec - cá - ta mun - di:

Sw. Man.

do - na e - is ré - qui - em. A - gnus De - i,\* qui tol - lis pec -

r. h. Sw. pp Ped. Gt. Man.

cá - ta mun - di: do - na e - is ré - qui - em. A - gnus De - i,

Gt. Ped.

qui tol - lis pec - cá - ta mun - di: dó - na e - is ré - qui - em sem - pi - tér - nam.

Sw. rall \*\*



# Communion

Eighth Mode Chanters

Tutti

Lux æ - tér - na\* lú - ce - at e - is,

Man.

Dó-mi - ne: \*Cum San-ctis tu - is in æ - tér - num,

qui - a pi - us es. V. Ré - qui - em æ - tér - nam do - na -

e - is Dó-mi - ne, et lux per-pé - tu - a lú - ce - at e - is

Repeat from "Cum Sanctis" to "Requie"

ABSOLUTION  
**Libera me Domine**  
Responsorium

First Mode Chanters

Tutti

Man. Ped.

Lí-be - ra me, Dó - - mi - ne,\* de mor - te æ -

This system shows the first two staves of the musical score. The upper staff is for the First Mode Chanters and the lower staff is for the organ. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are 'Lí-be - ra me, Dó - - mi - ne,\* de mor - te æ -'. The organ part includes markings for 'Man.' (manual) and 'Ped.' (pedal).

Man Ped.

tér - na in di - e il - la — tre - mén - da: —

This system continues the musical score. The organ part includes markings for 'Man' and 'Ped.'. The lyrics are 'tér - na in di - e il - la — tre - mén - da: —'. The melody ends with a double bar line and a repeat sign.

Man.

\*Quan - do coe - li mo - vén-di sunt et ter - ra:

This system continues the musical score. The organ part includes a marking for 'Man.'. The lyrics are '\*Quan - do coe - li mo - vén-di sunt et ter - ra:'. The melody ends with a double bar line and a repeat sign.

† Dum vé - - - ne - ris ju - di - cá - -

This system is the final one on the page. The organ part includes a marking for 'b.' (basso continuo). The lyrics are '† Dum vé - - - ne - ris ju - di - cá - -'. The melody ends with a double bar line and a repeat sign.

re - - - sae - - - cu - lum per i - - - gnem.

Ped. Man. Man.

V. Tremens fá-ctussum e-go, et ti - me-o dum dis-cús-si-o vé-ne-rit,

Ped. Man.

at - que ven - tú - ra i - ra. \* Quán-do coe - li

Ped.

mo - - vén-di sunt et - - ter - ra. V. Di-es il-la,

*rall*

di - es i - ræ ca - la-mi-tá-tis et mi-sé-ri - æ, di-es magna

Man.

et a - má-ra val - de. † Dum vé - - -

Ped.

- ne - ris ju-di - cá - re - sã - cu - lum

Man. Ped. Man.

per - i - gnem. Ré - qui - em - æ - tér - nam

Man. Ped. Man.

do-na e - is Dó - mi - ne; et lux perpé - tu - a lú - ce - at e - is

Ped.

Repeat "Libera" to "Tremens"

For Responses see No 259 - (10)

## SUPPLEMENT

To the St. Gregory Hymnal

## The Mass of the Angels

(Missa de Angelis)

(VIII In Festis Duplicibus 5)

with Credo No. 3

Vatican Graduale

Transcribed and Harmonized

by N. A. Montani

## Kyrie

*Moderately fast*

Chanters

Fifth Mode

*all**rall*Ký-ri - e \* e - lé-i-son. *ij*

Ped.

Man.

Ped. sung three times in alternate fashion *rall*Chrí-ste e - lé-i-son. *ij*

Sw.

Ped. three times

Ky-ri- e e - lé-i-son. *ij**sung twice*

Chanter

Ped.

(two chanters)

Ch.

(all)

*pp rall*

Ký-ri- e \* (e) \*\* e - léi-son.

Sw.

Ch.

Sw.

Fifth Mode

Celebrant

Glo - ri - a in ex - celsis De - o:

Choir ①\*

*p*

Et in ter-ra pax ho-mi-ni-bus bo-nae vol-un-ta-tis.

Sw.

Man.

Ped.

Gt. ② *f* Ch. ①

Lau-da - mus te. Be-ne - dí-ci-mus te.

Sw. ② *pp* Gt. ①

A - do - rá - mus te. Glo-ri-fi- cá-mus te.

Ped.

★ To obtain contrast and observe the traditional Antiphonal manner of rendition it is suggested that the choir be divided; one section singing the portions indicated by ① the other the portions designated by ②

III

*mf*  
Sw.

Grá-ti-as á-gi-mus ti-bi pró-pter ma-gnam gló-ri-am tu-am.

Man.

Ped.

I *f*  
Gt.

Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

Ped.

II

*p*  
Sw.

Dó-mi-ne Fi-li u-ni-gé-ni-te Je-su Chri-sto.

Man

I *f a tempo*  
Gt.

*rall*

Dó-mi-ne Dé-us, Á-gnus De-i, Fí-li-us Pá-tris.

II

Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis.

Man

Ped.

① Qui tol-lis pec-cá-ta mún-di, sú-ci-pe de-pre-ca-ti-ó-nem no-stram.

Man Ped.

② Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re no-bis.

① Quó-ni-am tu só-lus Sán-ctus. ② Tu só-lus Dó-mi-nus.

① Ped. *p* *rall* I, II *f* *a tempo* *rall* Ped.  
Gt. Sw. Gt.  
Tu so-lus Al-tís-si-mus, Je-su Chri-ste. Cum Sán-cto Spí-ri-tu,

*rall* Man. *f* *a tempo* *rall* Ped.  
in gló-ri-a Dé-i Pa-tris. A-men.



## Credo

## III

(De Angelis

XVII Century Melody)

Fifth Mode  
Celebrant

Choir ①

Cre-do in u-num De - um. Pá - trem o-mni-po-tén-tem,

Sw. *p*

Man.

fa - ctó-rem coe-li et ter - ræ, vi-si-bí-li-um ó - mni - um,

Man. Ped. Man.

et in-vi-si-bi - li-um. Et in u-num Dó-mi-num Je-sum Chri-stum,

Gt. Ped.

Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na - tum

Sw. ①

an-te ó-mni-a sæ - cu-la De-um de De-o, lú-men de lu-mi - ne,

Gt. *p* *f*

Man Ped.

De-um ve-rum de Dé-o ve-ro. Gé-ni-tum, non fa - ctum,

Sw.

con-sub-stan-ti - á - lem Pa-tri: per quem ó-mni - a fa-cta sunt.

Qui pró-pter nos hó-mi-nes, et pro-pter no-stram sa-lú-tem

Gt. *f*

Man.

*rall*

de-scén - dit de coe - lis. Et in-car-ná-tus est de Spí-ri-tu

① *Slower*  
Swell *pp*

Ch.(or Gt.) *pp*

Sán - cto ex Ma-rí - a Vír-gi - ne: Et ho - mo fa - ctus est.

*pp*

Ped.

②

Cru-ci - fí - xus é - ti-am pro no - bis: sub Pón -

Ch.

Ped.

*rall*

ti - o Pi - lá - to, *pp* pas-sus, et - se - pul - - tus est.

① *a tempo*

*f*

Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-ptú-ras.

Gt.

Man.

②

Et a-scén-dit in cóe-lum: se-det ad délix-te-ram Pa-tris.

Man.

Ped.

① *mf*

Sw.

Et í-te-rum ven-tú-rus est cum gló-ri-a, ju-di-cá-re

Man.

Ped.

*rall*

vi-vos, et mór-tu-os: cu-jus re-gni non e-rit fi-nis

II *a tempo*  
*p*  
 Et in Spí - ri - tum Sanctum, Dó - mi - num, et vi - vi - fi - cá - tem:  
 Sw.  
 Man Ped.

*rall* ① *a tempo*  
*p*  
 qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et Fi - li - o  
 Ch. Sw.  
 Man.

*rall*  
 si - mul ad - o - rá - tur, Et con - glo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas  
 Ped.

III *mf*  
 Gt.  
 Et u - nam san - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - cle - si - am.

①

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

Sw.

Man.

Ped.

*rall*

ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó -

Man.

②

①

nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sæ - cu - li.

Gt.

Tutti

*rall*

A - - - - - men.

Man.

Ped.

## Sanctus and Benedictus\*

XI Century

Sixth Mode

① ② ①

*p*

Sán - - ctus,\* San - ctus, Sán -

Sw. Ch.

Man. Ped.

- - ctus Dó - mi - nus Dé-us Sá - -

②

Gt.

- - - - ba - oth. Ple - ni sunt coe - li et

Ped. Man.

\* The Benedictus is to be sung after the Elevation.

ter - ra gló-ri - a tu - a Ho - sán -

Gt. (I-II)

na in ex - cél - sis.

*rall a tempo rall*

Sw. *pp*

(\*) Be-ne - dí - ctus

Ch. *pp* ① Soli

*p* Man.

qui ve - nit in nó-mi-ne Dó - mi - ni.

Tutti

*rall*

Gt. Ho-sán - - na in ex - cél - - sis,

Ped.

(\*) Note:-The "Benedictus" is sung after the Elevation.



Sixth Mode

XV Century

Chanters *p* *rall* ① *a tempo* *rall*

Sw. A - gnus De - i\* qui tol - lis pec-cá-ta mun - di:  
Ped.

Gt. *rall* ② Chanters Tutti  
mi-se-ré-re no - bis. A-gnus De - i\* qui tol - lis pec-cá-ta  
Sw.  
Man. Ped. Man. Ped. Man.

*rall* *a tempo* *rall* Chanters ① *p*  
mun - di: mi-se-ré-re — no - bis. A - gnus De - i\*  
Gt.  
Ped. Ped.

Tutti Sw. *rall*  
qui tol - lis pec-cá-ta mun - di: Do-na no-bis — pa - cem.  
Sw.  
Man. Ped. Man. Ped.

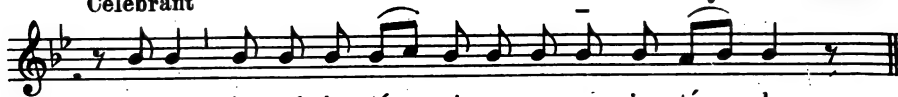
For "Ite Missa Est" and "Deo Gratias" see No. 259 - 13 - ©

# Vespers in honor of the Blessed Virgin Mary

*(Can be sung in place of the  
proper Vespers of the day)*

From the Vatican Antiphonale  
Transcribed by N.A. Montani

Celebrant



V. De-us in ad-ju-tó-ri-um me-um in-tén-de.

Choir (Organ sustains recitation tone.)



R. Do-mi-ne ad ad-ju-ván-dum me fe-stí-na. Gló-ri-a Pa-



tri, et Fí-li-o, et Spi-rí-tu-i San-cto. Sic ut e-rat



in prin-cí-pi-o, et nunc, et sem-per, et in sæ-cu-la sæ-cu-ló-rum.

(★) From Septuagesima to Easter the Laus tibi is sung instead of the Alleluia.



A-men. Al-le-lú-ia. Laus ti-bi Dó-mi-ne Rex æ-tér-næ gló-ri-æ.

# First Antiphon and Psalm

Third Tone (a ending)

Chanter

Choir

Dum es - set \_\_\_\_\_ rex\* in ac - cú - bi - tu su-o, nar-dus me-a →

**Dixit**

- 1 Di-xit Dóminus \_\_\_\_\_ Dó-mi-no me-o: \* →
- 2 \_\_\_\_\_ Donec ponam ini - - - mí - cos tu - os, \*
- 3 \_\_\_\_\_ Virgam virtútis tuæ emittet Dómi- nus ex Si - on: \*
- 4 \_\_\_\_\_ Tecum princípium in die virtútis  
tuæ in splendóri - bus san - ctó - rum:\*
- 5 \_\_\_\_\_ Jurávit Dóminus, et non pæni - té - bit e - um: \*
- 6 \_\_\_\_\_ Dominus a \_\_\_\_\_ dex - tris tu - is, \*
- 7 \_\_\_\_\_ Judicábit in natióibus, im - plé-bit ru - í - nas: \*
- 8 \_\_\_\_\_ De torrénite in \_\_\_\_\_ vi - a bi - bet: \*
- 9 \_\_\_\_\_ Glória \_\_\_\_\_ Pa-tri, et Fi - lí - o, \*
- 10 \_\_\_\_\_ Sicut erat in princípio, et nunc, et sem-per, \*

(Eastertide add)

de - dit o - dó-rem su - a - vi - tá-tis. Al-le-lu-ia

## Dominus (Psalm 109)

1 Sede a déx - tris me - is:—  
 2 scabellum pedum \_\_\_\_\_ tu - ó - rum.  
 3 domináre in médio inimicórum \_\_\_\_\_ tu - ó - rum.

4 ex útero ante luciferum gé - nu - i te.  
 5 Tu es sacérdos in ætérnum secúndum órđinem. Mel-chí-se-dech.  
 6 confrégit in die iræ su æ re - ges.  
 7 conquassábit cápita in terra mul - tó - rum.  
 8 proptérea exaltá bit ca - put.  
 9 et Spíritu i San - cto.  
 10 et in sæcula sæculó rum. A - men

*Repeat Antiphon  
 Dum Esset*

## Second Antiphon and Psalm

Fourth Tone (A)

Chanter      Choir

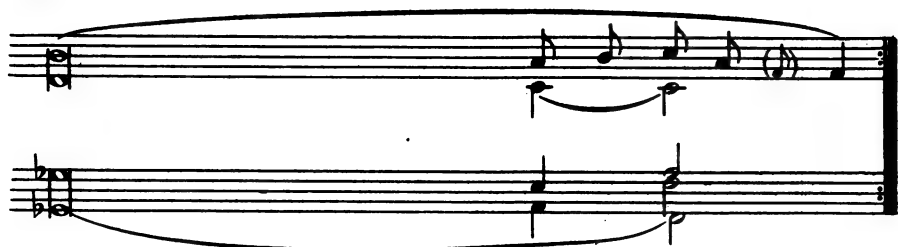
Lae - va e - jus\* sub cá - pi - te me - o, et déx - te - ra il - →

### Laudate

- 1 Lau - dá - te pú - - - e - ri Dó - mi - num: \* →
- 2 \_\_\_\_\_ Sit nomen Dómini \_\_\_\_\_ be - ne - dí - ctum, \*
- 3 \_\_\_\_\_ A solis ortu usque \_\_\_\_\_ ad oc - cá - sum, \*
- 4 \_\_\_\_\_ Excélsus super omnes \_\_\_\_\_ gen - tes Dó - mi - nus, \*
- 5 \_\_\_\_\_ Quis sicut Dóminus Deus noster,  
qui in al - tis há - bi - tat, \*
- 6 \_\_\_\_\_ Súscitans a \_\_\_\_\_ ter - ra ín - o - pem, \*
- 7 \_\_\_\_\_ Ut cóllocet eum \_\_\_\_\_ cum prin - cí - pi - bus, \*
- 8 \_\_\_\_\_ Qui habitáre facit stéri - lem in do - mo, \*
- 9 \_\_\_\_\_ Glória Pa - - - tri, et Fí - li - o, \*
- 10 \_\_\_\_\_ Sicut erat in princípío, et nunc, et sem - per, \*



## pueri (Psalm 112)



1. laudá - - - te no - men Dó - mi - ni.
2. ex hoc nunc, et \_\_\_\_\_ us - que in sǎe - cu - lum.
3. laudábi - - - le no - men Dó - mi - ni.
4. et super coelos \_\_\_\_\_ gló - ri - a e - jus.
5. et humília réspicit in coe \_\_\_\_\_ lo et in ter - ra?
6. et de stércore \_\_\_\_\_ é - ri - gens páu - pe - rem.
7. cum princípibus \_\_\_\_\_ pó - pu - li su - i.
8. matrem fili \_\_\_\_\_ ó - rum læ - tán - tem
9. et Spi - - - rí - tu - i San - cto.
10. et in sǎecla sǎe - - - cu - ló - rum. A - men.

*Repeat Antiphon*  
*Lava Ejus*

# Third Antiphon and Psalm

Third Tone (b)

Chanter

Choir

Ni-gra sum sed for - mó-sa\* fi-li - æ Je-rú-sa-lem: íd-e-o di-lé-xit →

## Lætatus

1 Læ-tá - tus sum in his quæ \_\_\_\_\_ di - eta sunt mi - hi: \* →

- 2 \_\_\_\_\_ Stantes erant \_\_\_\_\_ pe - des no - stri, \*
- 3 \_\_\_\_\_ Jerúsalem, quæ ædifi - cá - tur ut cí - vi - tas: \*
- 4 \_\_\_\_\_ Illuc enim ascenderunt tribus, tri - bus Dó - mi - ni: \*
- 5 \_\_\_\_\_ Quia illic sederunt sedes in ju - dí - ci - o, \*
- 6 \_\_\_\_\_ Rogáte quæ ad pacem sunt Je - rú - sa - lem: \*
- 7 \_\_\_\_\_ Fiat pax in vir - - tú - te tu - a: \* !
- 8 \_\_\_\_\_ Propter fratres meos et pró - xi - mos me - os, \*
- 9 \_\_\_\_\_ Propter domum Dómini De - i no - stri, \*
- 10 \_\_\_\_\_ Glória \_\_\_\_\_ Pa - tri, et Fí - li - o, \*
- 11 \_\_\_\_\_ Sicut erat in princípio, et nunc, et sem - per, \*

(Eastertide add)

me rex, et in-tro-dú-xit me in cu-bí-cu-lum su - um. Al-le - lu - ia.

Man. Ped.

# sum (Psalm 121)

- 1 In domum Dó - - - - mi - ni í - bi - mus.
- 2 in átriis tu - - - - is Je - rú - sa - lem.
- 3 cujus participatio ejus \_\_\_\_\_ in id - íp - sum.
- 4 testimónium Israel ad confiténdum no - mi - ni Dó - mi - ni.
- 5 sedes super \_\_\_\_\_ do - mum Da - vid.
- 6 et abundantia dili - - - - gén - ti - bus té:
- 7 et abundantia in túr - - - - ri - bus tu - is.
- 8 loquébar \_\_\_\_\_ pa - cem de te:
- 9 quæsiui \_\_\_\_\_ bo - na ti - bi.
- 10 et Spírí - - - - tu - i San - cto.
- 11 et in sæcula sæcu - - - - ló - rum. A - men.

*Repeat Antiphon*  
*"Nigra Sum"*



# Fourth Antiphon and Psalm

Eighth Tone (G)

Chanter

Choir

Jam hi-ems tran-sí-it\* im-ber ab-i-it et re-cés-sit: →

Nisi

Nisi Dóminus custodferit civi - tá - tem, \*

- 1 Ni - si Dó - minus ædificáverit \_\_\_\_\_ do - mum, \*
- 2 \_\_\_\_\_ Nisi Dóminus custodferit civi - tá - tem, \*
- 3 \_\_\_\_\_ Vanum est vobis ante lucem súr - ge - re: \*
- 4 \_\_\_\_\_ Cum déderit diléctis suis \_\_\_\_\_ so - mmum:\*
- 5 \_\_\_\_\_ Sicut sagíttæ in manu po - tén - tis: \*
- 6 \_\_\_\_\_ Beátus vir qui implévit desidérium  
suum ex ip - sis: \*
- 7 \_\_\_\_\_ Glória Patri, et \_\_\_\_\_ Fí - li - o, \*
- 8 \_\_\_\_\_ Sicut erat in princípío, et nunc, et sem - per, \*

sur - ge a - mi - ca me - a, et ve - ni. Al - le - lú - ia.

*rall* (Eastertide add)

## Dominus (Psalm 126)

- 1 in vanum laboravérunt qui ædī - - fi - cant e - am.
- 2 frustra vigilat qui cu - - stó - dit e - am.
- 3 súrgite postquam sedéritis, qui manducátis pa - nem do - ló - ris.
- 4 ecce hæréditas Dómini, filii: merces, \_\_\_\_\_ fru - ctus ven - tris.
- 5 ita filii \_\_\_\_\_ ex - cus - só - rum.
- 6 non confundétur cum loquétur inimícis su - is in por - ta.
- 7 et Spirí - - - - tu - i San - cto.
- 8 et in sæcula sæcu - - - - ló - rum. A - men.

*Repeat Antiphon*  
*"Jam hiems"*

# Fifth Antiphon and Psalm

Fourth Tone  
Chanter

Choir

Spe-ci-ó-sa fa-cta es\* et su-á-vis in de-li-ci-is ->

**Lauda**

Lau-da Jerú - - - sa - lem Dó - mi-num: \* ->

- 1 Lau-da Jerú - - - sa - lem Dó - mi-num: \* ->
- 2 Quóniam confortávit seras portá-rum tu-á - rum: \*
- 3 Qui pósuit fines \_\_\_\_\_ tu - os pa - cem: \*
- 4 Qui emíttit elóquium \_\_\_\_\_ su - am ter - ræ: \*
- 5 Qui dat nivem \_\_\_\_\_ sic - ut la - nam: \*
- 6 Mittit crystállum suam sic - ut buc-cél - las: \*
- 7 Emíttet verbum suum, et liquefá-ci - et e - a: \*
- 8 Qui annúnciat verbum \_\_\_\_\_ su - um Ja - cob: \*
- 9 Nón fecit táliter omni \_\_\_\_\_ na - ti - ó - ni: \*
- 10 Glória Pa - - - tri, et Fí - li - o, \*
- 11 Sicut erat in princípio, et \_\_\_\_\_ nunc, et sem - per, \*

The Celebrant intones the Capitulum  
After which the Choir sings:

B De-o grá - ti - as.

(Estertide add)

*rall.*

tu - is, san - cta De - i Gé - ni - trix. Al - le - lú - ia.

## Jerusalem (Psalm 147)

- |                              |   |   |   |   |                           |
|------------------------------|---|---|---|---|---------------------------|
| 1 lauda De                   | - | - | - | - | um tu - um Si - on.       |
| 2 benedíxit fili             | - | - | - | - | is tu - is in te.         |
| 3 et ádipe frumén -          | - | - | - | - | ti sá - ti - at te.       |
| 4 velóciter cur -            | - | - | - | - | rit ser - mo e - jus.     |
| 5 nébulam sicut              | - | - | - | - | cí - ne - rem spar - git. |
| 6 ante fáciem frígoris ejus, | - | - | - | - | quis su - sti - né - bit? |
| 7 flabit spíritus ejus,      | - | - | - | - | et flu - ent a - quæ.     |
| 8 justítias et judíci        | - | - | - | - | a su - a Is - ra - òl.    |
| 9 et judícia sua non mani    | - | - | - | - | fe - stá - vit e - is.    |
| 10 et Spi -                  | - | - | - | - | rí - tu - i San - cto.    |
| 11 et in sæcula sæ           | - | - | - | - | cu - ló - rum. A - men.   |

*Repeat Antiphon  
"Speciosa"*

The Hymn "Ave Maris Stella" is then sung, (see No 201) after which the following versicle and response are intoned

V. Dignáre me laudáre te Virgo sa crá - ta. (T.P.) Al - le - lu - ia.

R. Da mihi virtútem contra hostes tu - os:

For the Second Vespers the Antiphon to the Magnificat is then intoned by a Chanter and continued by the Choir.

(For the Solemn Version of the Magnificat see No 216)  
The version given below is the simple setting.

Antiphon

**Ad**  
(In II)

Chanter                      Choir

Be-a - tam me di-cent \* o - mnes ge-ne - ra-ti - o - nes, ->

Man.

1 Ma-gni - fi - cat \* —————→

2 Et ex - sul - távit spíritus me - us \* ->

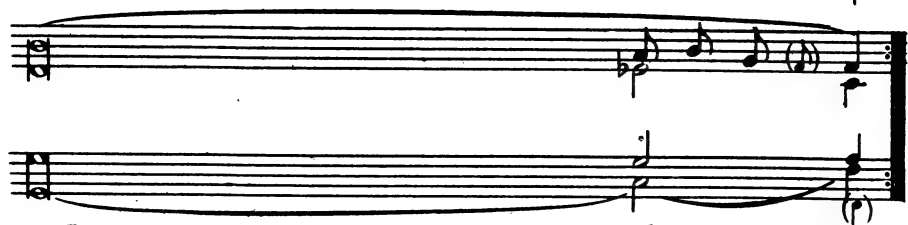
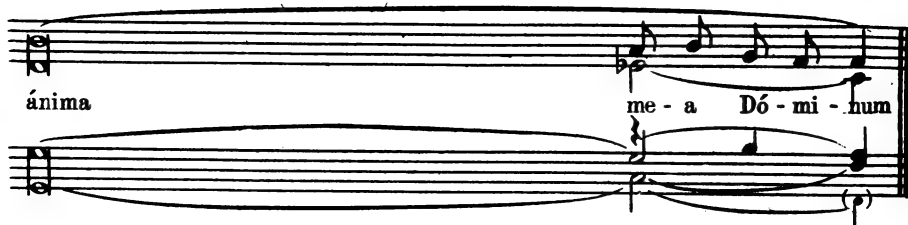
- 3 Qui - a re - spéxit humilitatem ancillæ su - æ: \*
- 4 Qui - a fe - cit mihi magna qui pó - tens est: \*
- 5 Et mi - se - ricórdia ejus a progénie in pro - gé - ni - es \*
- 6 Fe - cit po - téntiam in bráchio su - o: \*
- 7 De - pó - su - it poténtes de se - de, \*
- 8 E - su - ri - éntes implévit bo - nis: \*
- 9 Sus - cé - pit Israel púerum su - um, \*
- 10 Sic - ut lo - cútus est ad patres no - stros, \*
- 11 Gló - ri - a Patri, et Fí - li - o, \*
- 12 Sic - ut e - rat in princípío, et nunc, et sem - per, \*

# Magnificat

Vesperis)

*rall*

(Eastertide add)



3 ecce enim ex hoc beátam me dicent omnes gene - ra - ti - ó - nes.

4 et sánctum no - men e - jus.

5 tímén ti - bus e - um.

6 dispérsit supérbos mente cor - dis su - i.

7 et exal tá - vit hú - mi - les.

8 et divites dimí sit in - á - nes.

9 recordátus misericór di - æ su - æ.

10 Abraham, et semini e jus in sá - cu - la.

11 et Spírí tu - i San - ctó.

12 et in sácula sæcu ló - rum. A - men.

*Repeat Antiphon "Beata"*

## Responses after the "Magnificat"

**Celebrant**

V. Dóminus vobíscum.

**Choir**

R. Et cum spírítu tu - o.

**Cel.**

V. Orémus. (*etc.*)

**Choir**

R. A - men.

**Cel.**

V. Be - ne - di - cá - mus Dó - mi - no. —

Choir

R. Dé - - o gra - ti - as.

Cel. Choir

V. Fidélium animæ. etc. B. A - men. Pater noster (secreto)

Cel. Choir

V. Dóminus det nobis suam pa-cem. B. Et vitam ætérnam. A-men.

Cel: Divínium auxiliū (etc.)

Choir: Amen.

After this, one of the Antiphons to Our Lady is sung according to the season "Alma Redemptóris Mater," "Ave Regina," "Regina Coeli," or "Salve Regina." (See Nos. 277 to 280). (Also 202 - 205)



COMPLINE  
**Four Antiphons in honor  
 of the Blessed Virgin (★)**

★ Note: See settings in figured style at Nos 202 to 205.

**Alma Redemptoris Mater**

Fifth Mode  
 Chanter

Gregorian  
 (Solesmes)

Tutti

Al - - ma\* Red-em-ptó-ris Má-ter, quæ pér-vi a cæ-

Man.

li pór-ta má-nes, Et stél-la má-ris, suc-cúr-re ca-dén-ti,

Ped.

súr-ge-re qui cú-rat pó-pu-lo Tu quæ ge-nu-i-sti,

na - tú - ra mi - rán - te, tú - um sán - ctum Ge - ni - tó - rem:

Vir - go pri - us ac pos - té - ri - us, Ga - bri - é - lis ab ó - re

sú - mens íl - lud A - ve, pec - ca - tó - rum mi - se - ré - re.

*rall*

1<sup>st</sup> Response: (In Advent) Et concepit de Spíritu Sancto.

2<sup>nd</sup> response: (After Christmas) Dei Génitrix intercede pro nobis.

## Ave Regina Coelorum

(Simplified Version)

Sixth Mode

Chanters

Tutti

(Solesmes)

A - ve Re - gí - na cœ - ló - rum\* A - ve Dó - mi - na An - ge - ló - rum:

Sál - ve ra - dix, sál - ve por - ta, Ex qua mún - dc lux est ór - ta

Gáu - de Vir - go glo - ri - ó - sa, Su - per ó - mnes spe - ci - ó - sa:

Va - le, o val - de de - có - ra, Et pro nó - bis Chrístum ex - ó -

Response: Da mihi virtútem cóntra hóstes túos.

Sixth Mode  
Chanter

Tutti

Re-gí - na cóe - li\* læ - tá - re, al - le - lú - ia: Qui - a quem

Man. Ped. Man.

me - ru - í - sti por - tá - re al - le - lú - ia: Re - sur - ré - xit, sic - ut

Ped.

dí - xit, al - le - lú - ia: O - ra pro nó - bis Dé - um, al - le - lú - ia.

Man. Ped.

Response

R. Quia surrexit Dóminus vere, al - le - lú - ia.

## Salve Regina

Fifth Mode

(Solesmes)

Chanter

Tutti

Sál-ve Re-gí-na,\* Ma-ter mi-se-ri-cór-di-æ: Vi-ta, dul-cé - do,

Man. Ped.

et spes nós-tra, sal- ve. Ad te cla-má-mus, éx-su-les, fí-li-i Hé-væ.

Ad te sus-pi-rá-mus, ge-mén-tes et flén-tes in hac lac-ri-má-rum vál-le.

Man. Ped.

E-ia er-go, Ad-vo-cá-ta nós-tra, il-los tu-os mi-se-ri-cór-des ó-cu-los

Man.

\*Choir can be divided: sections I and II singing in alternate fashion.

ad nos con-vér - te Et Jé - sum, be-ne-dí-ctum frú - ctum vén - tris tú - i,

Ped. Man.

I

nó-bis post hoc ex-sí-li - um os-tén - de, O cle mens O

Ped. Sw. Ch.

II I

— pí - a, O ——— dúl - cis Vir-go Ma - ri - a.

I-II

Response:

R. Ut digni efficiámur promissionibus Chrí - sti.

## Missa Brevis

A short and easy Mass for Unison Chorus  
or Chorus in two or three parts

Nicola A. Montani

*Andante*  
*p* Voices

III

Ký

ri

e

e

lé

i

Acc.

*pp*

Sw.

Ped.

son.

Ký

ri

e

e

lé

i

*mf*

son.

Ký

ri

e

e

lé

i

son.

*Fine*

*pp*

Chri - ste e - lé - i - son,

Sw.

Organ (Man.)

Chri - ste e - lé - i - son. Chri - ste e -

Ch. *pp*

Man.

lé - i - son, e - lé - i - son.

*p*

*rall*

Ped.

Repeat from beginning to Fine



Celebrant: "Gloria in excelsis Deo:"

Nicola A. Montani

*Moderato*  
 ★ *pp* Choir

Et in ter - ra pax ho - mi - ni - bus

*Swell*  
*pp*

*Ped.*

bó - nae vo - lun - tá - tis. Lau -

*Gt.*

*Man.*

dá - mus te. Be-ne-di - ci-mus te A - do -

*I - II*

*Slow*  
*pp*

*Sw.*  
*l.h.*

*Tutti Faster*  
*ff*

ra - mus te. Glo - ri - fi - cá - mus te.

*ff* *Gt.*

480 (★) Numeral in circle indicates section of choir. Choir is divided into two sections.

(1) Comprising Solo Voices. (II) General choir.

*pp* ①

Grá - ti - as á - gi - mus ti - bi pró-pter

Sw. *p*  
soft Solo stop.

Sw.  
Manual

má - gnam gló - ri - am tu - am.

*p* ②

Dó - mi - ne De - us, Rex Coe - lé - stis

Sw. *p*

*f*

De - us Pa - ter o - mní - po - tens

Ch.

Musical score for a hymn, featuring vocal and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It includes various musical notations such as dynamics (f, p, pp), articulation (accents, slurs), and performance instructions (rall, Man., Sw., Gt.). The lyrics are in Latin and Spanish.

Dó - mi - ne Fi - li u - ni - gé - ni - te,  
 Je - su Chri - ste.  
 Dó - mi - ne De - us, A - gnus De - i;  
 Fí - li - us Pa - tris. Qui tol - lis pec -

Musical markings include: *f*, *Man.*, *rall*, *Sw.*, *Gt.*, *Ped.*, *Slowly*, *pp*, and *pp Sw.*

*Tutti* *f* *A*

cá - ta mún - di: mi - se - ré - re

*f* *Gt.*

*pp* *I*

no - bis. Qui tol - lis pec - cá - ta mún -

*pp* *Sw.*

*Tutti* *f* *A* *Ped.*

di, Sús - ci - pe de - pre - ca - ti - ó - nem -

*f* *Gt.*

*pp* *II*

no - stram, Qui sé - des ad dé - xte - ram

*pp* *Sw.*

Man.

*Tutti*  
*f*  
 Pá - tris, mi - se - ré - re no - bis.

*f* Gt. Sw.  
 Man. Ped.

*Tempo I*  
*f* Unison  
 Quó - ni - am tu so - lus Sán - ctus,

*f* Gt.  
 Ped.

*Tutti* *allarg.*  
 Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus,

① *Slower*  
*pp* *rall* *Tutti*  
 Je - su Chri - ste. Cum San-cto  
*a tempo*  
*pp Sw.* *rall* *ff Gt.*  
 Man.

Spí - ri - tu, Cum San-cto Spí - ri - tu, in gló - ri -

*Gt.*

*rall*  
 a De - i Pá - tris. A - - - men

*rall*

**Sanctus and Benedictus**

Nicola A. Montani

*Slowly*

H. III

San - ctus, San - ctus,

*p Sw.*

**Ped.**

*p mf p p*

San - ctus

**Man.**

*accel*

Dó - mi - nus Dé - us Sá - ba - oth.

*accel*

*Sw.*

**Gt.**

Plé - ni sunt coe - li et ter - ra gló - ri - a

tu - - a. Ho - sán - na in ex -

*Faster* **ff** *Ped.*

cél - sis, Ho - sán - na in ex - cél - sis, Ho - sán - na in ex -

*allarg.* **ff** *Gt. allarg.*



*Andante*  
**Duet**

*Fine* *pp*

cél - sis. (\*) Be - ne - dí-ctus qui

*Fine* *pp* (Sal. & Aeoline)

vé - nit, qui ve - nit in nó-mi - ne Dó - mi -

ne, qui ve - nit in nó-mi - ne Dó - mi - ni.

Ped.

*Repeat from % (Hosanna) to Fine*

(\*) The "Benedictus" is sung after the Elevation.

*Moderato*

① Solo

First system of the musical score. It features a vocal line (Soprano) and a piano accompaniment (Piano). The vocal line begins with a 'Solo' marking and a fermata. The piano accompaniment includes markings for 'Sw. pp' (Swell, pianissimo) and 'Ch.' (Chorus). The lyrics are: A - gnus De - i qui tol - lis pec - cá - ta mun - di.

Ped.

Tutti

Second system of the musical score. The vocal line continues with the lyrics: mi - se - ré - re no - bis. The piano accompaniment includes a marking for 'Gt.' (Guitar). The system concludes with a double bar line and repeat signs.

② Solo

*p*

Third system of the musical score. The vocal line begins with a 'Solo' marking and a piano dynamic (*p*). The piano accompaniment includes markings for 'Sw.' (Swell) and 'Man.' (Mancina). The lyrics are: A - gnus De - i, qui tol - lis pec - cá - ta mun - di:

Tutti

mi - se - ré - re no - bis,

Ch.

Tempo I

III A - gnus De - i qui tol - lis pec - cá - ta mun - di:

Sw. Ch.

Ped

*pp*

Do - na no - bis pá - - cem,

*pp* Sw.

Man.

*rall*

do - na no - bis pá - - cem.

*p*

Ped. *p*



